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DOCTOR WHO

RESURRECTION OF THE DALEKS

TARDIS IN-VISION

THE MAKING OF A TELEVISION DRAMA SERIES



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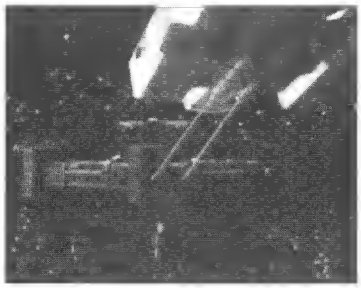
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Somewhere in Deep Space
Tuesday, 3rd

Dear Mum,
You know what they say about CMS. The most boring work in the universe. But there are advantages to a career in the Cryogenic Maintenance Service. I've travelled the galaxy, from Telos to Necros, from Iceworld to Mars. I helped to install the massive refrigeration unit at the heart of the Androgum homeworld's Tourist Information Abbatoir. Admittedly some jobs have been less interesting than others. Telos bored me to tears (a Kryon shame), Necros was dead boring, Mars was worse (better dead than red). All that macho posturing from the Martians: "In space all warriors are ice warriors." You know what Lord Izazixir hissed when I asked to store my Haagen-Dazs in his sauna? "In space no one can eat ice cream." Next week I move to a prison ship, which should be fun.

Your loving son,
Bubbles



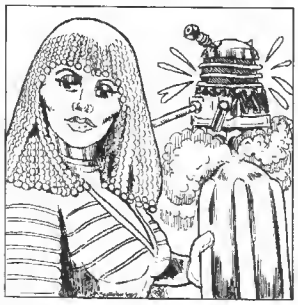
Elsewhere in Deep Space
Wednesday, 11th

Dearest Mum,
Well, give me a trilby and call me Gilbert, if this isn't the queerest place I've ever been. A staff of hundreds, lots of laser guns and hi-tech trousers, security drills every fifteen minutes day and night (at least officially — took me a week to realise I was the only one waking up when the alarms went off), concealed lighting, and a dozen back-up nuclear generators (they don't like power cuts) — and all for what? One rather ugly prisoner stuck in a lump of ice.
His cryogenic system's in an awful state. Ninety years old and it looks like it was been built out of plyboard, polystyrene and empty lager cans. There's an ancient instruction manual, apparently based on notes taken at the time of the machine's construction by a slightly deaf man. According to the manual, the prisoner's name is Defrost, which doesn't sound appropriate. It claims he's stored at the temperature of Juan Kevin, which is either the name of an extremely chilly Anglo-Hispanic gentleman or a mistake.
My colleagues are a motley crew. There's a Polish woman who claims her great-great-great-great-great-grandfather prevented the premature outbreak of the Third World War in 1971, and who natters on about how she misses her boyfriend, an ex-policeman of some kind. I've tried chatting with the prisoner but he maintains a frosty silence.
Ta ta for now.
Your loving son,
Bubbles

Still in Space
Friday, 13th

Dearest Mamma,
There's a big flap on here at the moment, but I guess it's just another drill. They've called us into the control room and everyone's running around like headless Jacondans. Hang on: one of the officers is making an announcement. Oh no — he says it's every man for himself.... Makes a change from the usual, don't you think?

[THIS IS YOUR FRIENDLY SUB-SPACE MAIL-SERVER. WE APOLOGIZE FOR THE BREAK IN TRANSMISSION AND HOPE THAT NORMAL SERVICES CAN BE RESUMED AS SOON AS POSSIBLE. HAVE A NICE DAY.]



ORIGINS: In one of the most lucrative deals ever struck on British television, Terry Nation was contractually guaranteed a 50% stake in the fortunes of the Daleks in 1964. It was the first, and believed to be only, deal of its kind struck between a writer and the BBC. It made Terry Nation a millionaire almost overnight, and gave him a controlling interest in the future use of **Doctor Who**'s most famous adversaries, both on screen and off.

Diligently supervised by Nation's agent, Roger Hancock, the deal ensured no Dalek serials could be written without first refusal option on penning the storyline being given to their creator. The one time this rule was (unconsciously) flouted by the **Doctor Who** production team — over Louis Marks' DAY OF THE DALEKS in 1972 a sharp exchange of phone calls and legal letters quickly reminded the corporation of its contractual obligations, paving the way for an uninterrupted run of four more Terry Nation scripted Dalek serials between 1973 and 1979.

A prolific and fast writer, Terry Nation's style, whenever he could get away with it, was to supply only a first draft of the scripts he was commissioned to write, leaving subsequent drafts and revisions in the hands of the Script Editor employing him. Quoted many times about his tendency to, "...take the money and fly like a thief" Nation likewise owned up to never cluttering his scripts with long passages of description. He was firmly of the belief Designers knew far more than he did about visual interpretation of an idea, and preferred leaving such aspects up to them.

In 1974 Nation devised the character of Davros to supplement his repertoire of **Doctor Who** creations, and in 1979 he added the Movellan robots. Reportedly the writer was less than happy about the way his creatures were treated in DESTINY OF THE DALEKS, feeling they had been sent up by all concerned with the show. Shortly afterwards he and his wife, Kate, left England for good to take up residency in the United States, where Nation hoped to find work in Hollywood.

Notable success eluded him in America, but especially during those opening rush years, as he endeavoured to sell pilot scripts to network TV executives, Nation's interest in the Daleks waned, deferring any decisions about their exploitation to Roger Hancock.

At first this was not a worry. Keen to find a new direction for the Eighties, the **Doctor Who** office consciously steered clear of using the Daleks for a couple of years. But in 1982 Producer John Nathan-Turner and Eric Saward both agreed an ideal opportunity was being presented in Season 20 to match Peter Davison's Doctor against the Time Lord's oldest and deadliest enemies. Every Doctor before had faced these metal monsters at least twice, and the beckoning twentieth anniversary celebrations made it fitting that the creatures who had brought the series such longevity and renown, should be trundled out for a rematch in 1983.

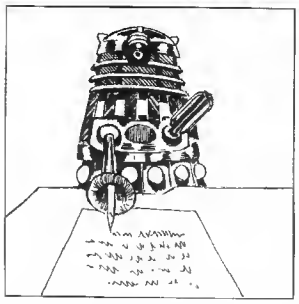
Early negotiations with Nation's agent did not go well. Roger Hancock vetoed the notion of anyone writing a Dalek serial other than his client, and since his client was far too busy pitching for U.S TV contracts, forward progress came to a complete stop.

The impasse was broken in July 1982 when Nathan-Turner met Terry Nation at a **Doctor Who** convention in the States. Nation had never attended such an event before and was completely bowled over by the reception be was accorded. Socialising together in the evenings Nation listened as the Producer outlined his vision of a Dalek serial closing the 20th anniversary season, agreeing to allow Eric Saward to write it, provided he was given total script approval over whatever was written.

Nathan-Turner returned to England with this good news and Saward began work on the storyline in August. The first title for this four-part story proposed by the author was *Warhead*, although documentation would also list it as *The Return*.







SCRIPT:

Just as he had done with the Cybermen, Eric Saward made a conscious effort to sit down and watch every Dalek episode still surviving on video. He concluded that Daleks were essentially very poor characters for whom to write dialogue. The true drama in their villainy came from Davros and for that reason he preferred GENESIS OF THE DALEKS to any of the material he viewed.

As with EARTHSHOCK Saward favoured using the well tried motif of the human outpost under threat by a powerful force of aliens. His other desire, derived from an admiration of Ridley Scott's film work, was to have a wounded Dalek mutant, freed from its casing, stalking the shadow-filled rafters and girders of a gloomy Victorian warehouse.

"By the time I came to write RESURRECTION OF THE DALEKS, I had problems in getting the plot together. I wanted it set on Earth, a villain like Lytton who wasn't going to be caught at the end, and the Victorian warehouses with their lovely atmosphere. But the story never satisfied me . It was never resolved in my mind. I resisted the Daleks — which was a mistake — rather than riding with them, as I did in Revelation of the Daleks, which I thought worked much better. I thought everyone tried hard; it was fairly well cast, and the direction wasn't bad at all, but I personally never liked it very much. I wrote it and I'm not blaming anybody else but myself." **Eric Saward**

The headache was slotting all these elements into a ninety-minute drama and still leaving room for the Doctor.

Unlike Terry Nation, Eric Saward did believe in giving sleeve notes to the Director, and described thus the opening scene aboard the space station:

"The year is 4590 AD. There is a feeling of neglect about the interior of the space station, as though its crew have given up caring. Corridors are littered with things that belong in store rooms. Lights are in need of repair. Automatic doors are unreliable. Inspection panels have been removed and not replaced. Cables that had once been neatly racked hang and droop from their supports.

"Styles and Mercer enter the corridor, walking briskly. Styles is a Doctor of Medicine, a competent, capable woman in her early forties, with a very sharp tongue. Mercer is Head of Security. He is new to the station and has yet to be crushed by the general apathy. He is in his late twenties, a keen intelligent man who, on occasions, is inclined to become a little priggish and pompous.

"All members of the space station crew wear tailored boiler suits. Rank is distinguished by colour and a minimum amount of gold braid, e.g.: officers wear blue, crew members grey, medical staff white, etc."

Lytton was the character Saward devised to remind viewers that the Doctor is not infallible. A ruthlessly efficient mercenary, his linear focus and resourcefulness would counterpoint the Doctor's deep rooted scruples, compunctions and sense of fair play. A key point the author wanted to emphasise was that Lytton would, at the end of the story, be shown "getting away with it".

While dedicated to writing his own story, Saward wanted to tie up the loose ends from DESTINY OF THE DALEKS. He had no plans to feature the Movellans, other than in passing references, but neither at first did he plan to incorporate Davros either. The decision to use him derived from Saward's boredom at trying to write dialogue between two or more Daleks — "The Daleks' constant, ranting repetition drives me insane" he told *DWB* Editor, Gary Leigh.

Using Davros dictated a further payment to Roger Hancock, but Saward assuaged his conscience with a reassurance that, by the end of the story, Davros would be killed off... He wanted to replace him with the Dalek Emperor, the dome-headed machine seen in most of the *TV21* comic strips and in the TV serial, THE EVIL OF THE DALEKS.

SCRIPT-EDITING:



Eric Saward's storyline plus an estimate for royalties due went off to Terry Nation some time in September 1982. Nothing was heard back so, taking no news to mean good news, the writer began expanding his ideas into script form around October. In November Nation finally got around to replying. While giving a general thumbs-up to the story, he did object to the ease with which Daleks could be destroyed — by firing into the grilles above their waist bands, the apparent blandness of their arrival aboard the space station, and particularly by the notion of killing off Davros.

Another major objection was to having the Dalek Emperor in the story. The Emperor was totally the creation of David Whitaker, the show's first Script-Editor and writer of the *TV21* comic strips. Nation had never endorsed the idea of Daleks having an Emperor, particularly once he had devised the character of Davros. The nearest rank Saward would be permitted would be a Dalek Supreme.

John Nathan-Turner sent Terry Nation a set of draft scripts on November 12th which incorporated the rewrites insisted on by the Dalek creator. Primarily the fate of Davros would be left inconclusive, paving the way for yet another possible rematch.

Still bearing its working title of *The Return*, serial 6L should have started location filming on January 4th 1983. However, towards the end of 1982 a series of strikes halted all production at TV Centre for a number of weeks. The fallout for these disputes brought work on TERMINUS to a halt, severely disrupted production of ENLIGHTENMENT, and pushed schedules on THE KING'S DEMONS forward from December to the start of 1983.

The casualty was Eric Saward's story which got shelved immediately following the decision to get THE KING'S DEMONS into the studio, no matter what. The Director booked for the story, Peter Grimwade, had already begun assembling his cast and crew — which included Michael Wisher reprising his role as Davros — when the axe fell. By way of compensation Saward offered Grimwade an opportunity to write for season 21, aware that relations between the Director and John Nathan-Turner has soured due to a perceived snub over a lunch invitation which Grimwade extended to his team on the day *The Return* folded.

As so much work on the serial had been done, John Nathan-Turner rescheduled it for season 21, placing it dead centre of the series in the hope of generating a mid-season ratings boost he intended should last through to the end of the series. Dusting off his scripts sometime in Spring 1983 Saward discovered the only real modification he had to make was writing an exit scenario for Janet Fielding.

The objective was to avoid a mass exodus of old characters coupled with the simultaneous infusion of new faces. John Nathan-Turner was keen to have his new Doctor appear in one full story before the season wrap. That meant writing out Peter Davison in the preceding serial. Mark Strickson's one year contract was due to expire in September so he could not be written out any later than story five, which meant the earliest Janet Fielding could realistically be released was story four.

Sign-off for Saward's revised scripts was received in June 1983 from Terry Nation, just two months before production was due to start. By this time its title had changed to *The Resurrection*. The suffix *...of the Daleks* was added by the author during one of the final minor re-writes just prior to production starting.

DIRECTOR AND TEAM:

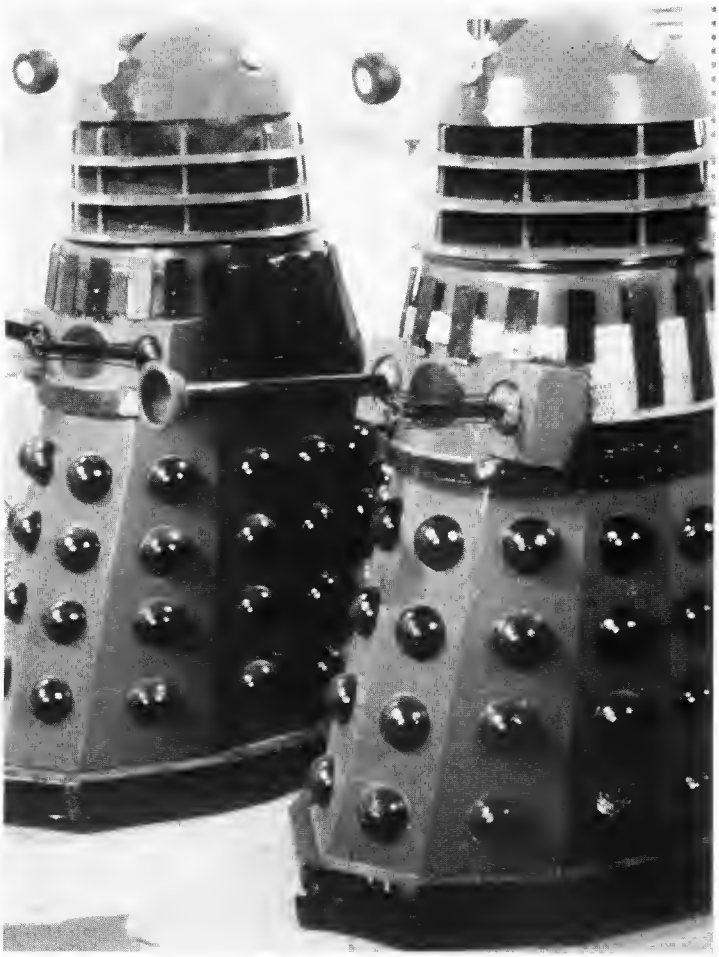


The animosity between Nathan-Turner and Grimwade determined the latter would not be invited back to direct the Daleks in serial 6P. Instead the Producer selected 39-year old Director Matthew Robinson, the brother of gay protest singer Tom Robinson. An energetic figure with a wide experience of programme making, Robinson graduated college in 1966 and went to work for ATV at Elstree. His first series was **Braden's Beat** which proved a successful template for what would later become **That's Life** for the BBC.

Robinson himself transferred to the BBC in the early Seventies, where he cut his directing spurs doing filmed inserts for **Nationwide** and **The Money Programme**. After five years he went freelance, picking up commissions from both ITV and the BBC. For the former be crafted material for **Emmerdale Farm**, **Crown Court** and **Coronation Street**. The BBC hired him to direct episodes of **Z Cars**, **Softly Softly Task Force**, **Angels**, **Bergerac** and one **Play for Today**. It was his work on **Angels** that brought him to the attention of John Nathan-Turner. In later years, he would go on to produce the acclaimed **Byker Grove** for Children's BBC.

Unusually, newcomer Robinson was ranked alongside three other newcomers as part of his design team. Neither Set Designer John Anderson, Costume Designer Janet Tharby nor Make-up artist Eileen Mair had worked on the show before.

Redressing the balance a little was Visual Effects Designer



Peter Wragg. A veteran of four major series for Gerry Anderson, including **Thunderbirds** and **UFO**, Wragg had learned his craft from the master of miniature Effects work, Derek Meddings. Migrating to the BBC in 1976 he started in the Visual Effects Department specialising in the construction and filming of models. His **Doctor Who** debut as a Designer came in 1981 with another Eric Saward story, THE VISITATION. Here he pioneered the incorporation of radio controlled systems into a mask with the creation of the Terileptil leader's head. By mid-1983 he was one of the few Visual Effects Designers in the BBC to have the skill to use motion control cameras for model filming.

Radiophonic music composer Malcolm Clarke was another one to have worked previously on an Eric Saward storyline. In his case it was EARTHSHOCK, where he successfully combined synthesisers with the percussive striking of pipes and girders with hammers to form a memorable theme for the Eighties Cybermen. Director Fiona Cumming was unequivocal in her praise for his work on the serial ENLIGHTENMENT the previous year.

The final member of the production team was yet another stalwart, Dave Chapman, overseeing the creation of electronic effects for the serial.

Perceived as a flagship story, the guest cast line-up was very powerful, although filled with some unusual names. Unable to get Michael Wisher to reprise his celebrated role as Davros (he would have been available if the story had been shot in January as originally planned) Matthew Robinson selected Terry Molloy instead.

To radio listeners Terry Molloy was famous as the voice of Mike Tucker, one of the regular cast of the long-running daily serial, **The Archers**. An energetic actor, Molloy was also known for his portrayal of Robinson in the TVS drama **Radio Phoenix**.

Unable to get Michael Wisher, Matthew Robinson also had to contend with Roy Skelton being unable to render his vocal skills in the production of Dalek voices. In their place he engaged two other actors known for being able to do "funny voices", Royce Mills and Elisabeth Sladen's husband, Brian Miller.

Another experiment was taking on Chloe Ashcroft to play the part of Professor Laird. The niece of Dame Peggy Ashcroft, her main claim to fame was a lengthy stint on the pre-school activity show **Play School**, where skills in music, movement and mime were every bit as essential as acting talents.

MAURICE COLBOURNE



The first human to treat the Daleks as an equal and survive, Maurice Colbourne came to acting late in life. Born Roger Middleton in Sheffield on September 24th 1939, he left school at fifteen and took a first job laying paving stones. After joining a travelling fair and spending several years as a furniture remover, odd-job man and waiter he encountered actor Tom Courtenay by chance and was inspired to seek a new career. After completing a course at the Central School of Speech and Drama, he took the name Maurice Colbourne in tribute to a Shakespearean actor whose obituary he'd once read.

Stage appearances followed, and a role in establishing the Half Moon Theatre in a disused Aldgate synagogue. Television fame came his way with the role of the John Kline, the ex-SAS man and one-time murderer who was the hero of Philip Martin's 1975 **Play for Today** *Gangsters* and the surreal series which followed. Colbourne also played Coker in David Maloney's 1981 adaptation of **The Day of the Triffids** went on to star in the first five series of the BBC soap **Howard's Way.** Colbourne died suddenly of a heart attack on August 4th 1989, while visiting France, as work on the final series of **Howard's Way** was about to begin, survived by his Malaysian-born wife and one daughter.

LESLIE GRANTHAM



Another significant role went to an actor notable for having served a sentence in prison, Les Grantham. Locked up for his part in an attempted robbery which ended in the murder of a taxi driver while Grantham was a British soldier serving in Germany sometime in the Seventies, he spent his time inside learning the art of acting, receiving coaching at one point from ex-**Doctor Who** companion, Louise Jameson.

Born in Camberwell, London in 1947, Grantham studied formerly at the Webber-Douglas Academy. His first TV appearance with a speaking role was a bit part, playing a soldier in the acclaimed ITV drama **The Jewel in the Crown**. In the early Eighties he made his mark in TV and radio plays, such as **Knock Back, Jake's End** and **Goodnight and God Bless**. After **Doctor Who** his career took off when he was cast as publican Den Watts in the instant hit soap opera **EastEnders**. His West End plays included *Rick's Bar Casablanca* — where he mimicked Humphrey Bogart — and on the silver screen he appeared briefly in *Morons from Outer Space*. Recently, Grantham has returned to science-fiction starring, as well as executive producing, **The Uninvited.**

> "That was fun to do — in fact, the guy who directed that was responsible for me going into EastEnders, Rula Lenska was in it, Rodney Bewes, the late Maurice Colbourne... It was fun to do, and it was amazing that however dreadful people say the sets where it was actually a fun show to work on. It was a joy to do. You played it seriously even though it was all tongue-in-cheek."
> **Leslie Grantham, 11/9/1997**

Matthew Robinson had cast Grantham in a previous production of his and had been suitably impressed. He offered him the choice of playing Galloway or Kiston. It was an easy decision to make once Grantham realised that Galloway got killed a few minutes into the first episode.



RULA LENSKA



Two big name TV stars headed the guest cast. Born at St. Neots in Huntingdonshire, September 1947, Rula Lenska also trained at the Webber-Douglas Academy. Described by later husband Dennis Waterman as "the most glamorous actress in the business" she made her broadcasting debut in a late episode of **Dixon of Dock Green**. Glamour film roles came her way in the Seventies, most recognisably Peter Sellers' comedy *Soft Beds Hard Battles* (1973), *Alfie Darling* (1975) and *Royal Flash* (1976).

TV also took advantage of her glamorous looks, landing her parts in such series as **The Doctors, The Brothers, Special Branch, The Saint** and **The Seven Dials Mystery**. Comedy roles included **Take a Letter Miss Jones, Private Schultz, To the Manor Born** as well as two episodes of **Minder.**

Her big break came in the early Eighties with a co-starring role in the Thames TV drama **Rock Follies**, where she acted, and sang, alongside Julie Covington. Shortly after completing **Doctor Who** Rula

Lenska went on to guest star in another cult TV favourite, **Robin of Sherwood**, in the feature length episode THE SWORDS OF WAYLAND.



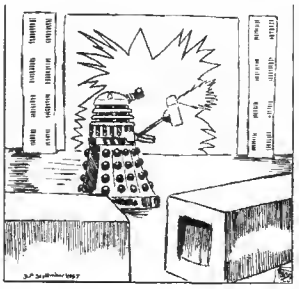
RODNEY BEWES

Cast in the unlikely role of Dalek agent Stien was former Likely Lad Rodney Bewes. A native of Bingley, West Yorkshire, Bewes was born in November 1938 and won a coveted place at RADA where he studied acting and dramatic writing.

One of Bewes's first television roles was in Nigel Kneale's 1963 play, *The Road* and in the same year appeared in one of the most successful and influential British movies of the early Sixties, Keith Waterhouse and Willis Halls' ground-breaking urban comedy *Billy Liar* . His role as Tom Courtenay's laconic and anxiety ridden side-kick led directly to Bewes being cast in his most remembered role: that of Bob Ferris in the hit BBC comedy, **The Likely Lads**. Episodes of **The Likely Lads** ran until the late Sixties, but so popular was its appeal that the BBC revived it in the early Seventies as **Whatever Happened to the Likely Lads?**

Between these shows Bewes produced, co-wrote and starred in a sit-com for ITV, **Dear Mother, Love Albert** as well as appearing as one of Basil Brush's many assistants. Other TV appearances included **Love Story, Albert, Jonah and the Whale, Z Cars**, and an adaptation of **She Stoops to Conquer.**

Film parts in the wake of *Billy Liar* included *Decline and Fall* (1968), *Spring and Port Wine* (1970, opposite James Mason), *Dance to Your Daddy* (1972), a spin-off movie version of *The Likely Lads* (1975, co-starring Mary Tamm), and the Disney science-fiction comedy, *The Spaceman and King Arthur* (1979). Later, Bewes toured in his one-man version of Jerome K Jerome's *Three Men in a Boat.*



SET DESIGN:

John Anderson was called upon to design no less than three distinctive settings for this story, each one radically different from the others.

The main focus of attention was the orbiting prison hulk. Saward was looking to emulate the look and feel of Ridley Scott's film *Alien* in his scripts — even down to the homage "boo" sequence where a suspected monster turns out to be only the local cat.

Anderson rose to this challenge as best he could, creating four interiors for the space station, plus a web of connecting corridors.

To get the drab, functional architecture he wanted, Anderson decorated his sets with huge quantities of racking support panels, metal grilles and scaffolding corner posts, all painted grey or gun-metal silver. Prop stores supplied many of the control panels and computer displays, including consoles first built for **UFO** in 1969, which would turn up in the self-destruct chamber.

Corridor sets adjoined the prison, cryogenic laboratory and self-destruct chambers, which made easier the task of orchestrating and directing these scenes where Lytton's troopers mine the bulkheads and storm their way into some of these rooms.

The prison chamber housing the frozen body of Davros deliberately emulated the portable version seen in DESTINY OF THE DALEKS. Advising on continuity Ian Levine made sure Saward saw this preceding Dalek serial. Elements of this set were built so that, when the screen was down, Davros's cell would be sealed sufficiently tight to stop dry ice smoke, pumped in by Visual Effects, noticeably escaping from its circular confines.

The sliding door panels in the space station and aboard the Dalek spaceship were all hooked up to the studio lighting rigs. This gave the doors an electrically operated smoothness when opening.

Allocated studio TC8, Anderson and Robinson agreed to devote the whole of Block One to recording material aboard the space station. The only permitted exception was the stock TARDIS console room, scenes in which would be kept until the very end of the first three day shooting period.

Block Two was primarily devoted to all the scenes in the warehouse. The largest of these sets was the first floor landing which was spacious enough to accommodate the big battle scene planned for episodes two/four. Nearly everything here, including the foreground pillars, came from prop stores, although an interesting tailor-made feature was the fake first floor window at the back of the set, through which artificial sunlight streamed during recording.

Anderson enhanced the illusion of this landing being one floor up by building a small separate stairwell set. One of the oldest tricks in the cinematographer's handbook is that if someone on a flight of stairs looks up, and the next cutaway is to a room, audiences will automatically assume the room is at least one story up.

The cordoned off area where the army has located a dump of Movellan canisters was built with a floor that sloped upwards towards the cameras. This was so that a soil-filled tray, concealing the bombs, could be positioned underneath the tilted floorboards.

The final batch of sets needed for Block Two were interiors aboard the Dalek cruiser. Borrowing heavy fixtures and fittings from **Top of the Pops**, the look of this ship was intentionally very high-tech, with gleaming walls, light-emitting panels and an overall more minimalist appearance.

While set decoration was handled by the scenic crew, an important consideration was always leaving enough space so that the Dalek machines could glide throug without hitting any obstacles.



COSTUMES:

That old stand-by used by countless Costume Designers when creating futuristic attire was employed to the full in this story; a zip-up jump suit. Jump suits formed that basis of all space station uniforms, the battle fatigues worn by Lytton's troopers, even the medical staff's tunics and Stien's brown, Sergeant's clothes.



In all cases the jump suits were augmented with accessories and accented features. Stien's featured off-the-shoulder piping, while Styles' medical whites had black hooped banding around the neck, middle, cuffs and leggings. The troopers had coloured swatches denoting their rank, as did the station personnel whose khaki suits were stylised with green stripes. Blue, **Thunderbirds**-style hats completed the image.

Richard Gregory's Imagineering team of prop builders were kept busy on this story. Working with fibre-glass and occasionally Perspex, they fashioned the gas masks worn by those prison ship crew lucky enough to have them, the body armour worn by the Dalek agents, plus their Dalek design inspired helmets.

The theatrical costumiers, Angels, furnished most of the 20th century attire; the police uniforms and the army clothing.

The regular cast wore the same costumes they had done in FRONTIOS, except that Peter Davison was re-united with his red-banded Panama hat, the first time he had worn it in over a year.

Grab 27
Zoom and Crop to Figure in helmet — cut out if possible.

The battle helmets for Lytton's mercenaries were always planned with a vaguely Dalek shape in mind. The eyestalk attachment was added late in the day as a joke between Janet Tharby and Richard Gregory. Around this time John Nathan-Turner was frequently away in the USA, hosting conventions. Allegedly Tharby and Gregory added the appendages, knowing it would cause a rumpus when the Producer saw them, but by this point it would be too late to change them. They were right. John Nathan-Turner was indeed furious when he first saw them at a studio recording. Janet Tharby was formally rebuked, and Richard Gregory's association with the series grew steadily less after this episode.

Continued on page 6

ENTHRONED

When Resurrection of the Daleks was postponed, Michael Wisher lost his chance of reprising his role as Davros. Instead, TERRY MOLLOY stepped into his chair, and went on to play the role for the next five years, as JEREMY BENTHAM and ANTHONY BROWN discover int he first part of an on-going interview...



"I REMEMBER WATCHING a production of *Playboy of the Western World* a few years ago. They did it without Irish accents, as standard English, but everyone was still speaking Irish, because of the way the place was written for the Irish voice, and the structure of the language," says Terry Molloy, explaining some of the tricks up the voice actor's sleeve. "The sentences had an automatic cadence within them. You had to do an Irish accent — if you did a standard English accent people would still hear Irish."

It's that ability to understand voices which won Terry Molloy his role as the third Davros, and he goes on to explain how it gave him the key to the character. "I went down to Matthew Robinson's place in London, and watched GENESIS OF THE DALEKS. Then, once I'd said that I'd do RESURRECTION, I took the tapes away with me so I could keep Michael Wisher's performance in my mind while I did it."

"The tone of voice was thething I went for first of all, the way he would articulate. He was very particular about words, so I took that. Then the pitch of his voice, and key words. With dialogue you take a key word and that kicks you into going with the dialect. If you can hear the music of the voice, you can recreate the voice. It's not something conscious, it's someting I can do automatically within myself."



While Michael Wisher's Davros was a definite influence on Molloy's performance, he was less impressed by the intermediate Davros, David Gooderson. "I saw a bit of DESTINY OF THE DALEKS, but dismissed it immediately. I don't think he actually got to grips with the character at all. It was very much on the surface, one-dimensional. It didn't hang together at all. In that story, Davros was a cardboard cut out character."

By contrast, Molloy's interpretation of the role succeeded in challenging memories of Wisher's portrayal, and he was invited to return the following year, becoming a permanent part of the **Doctor Who** mythos. It's a position he's happy to occupy. "I was very glad to be involved with it. It didn't have the cult status it did later on — when I did REVELATION you had William Gaunt, Eleanor Bron and Jenny Tomason and a whole rack of stars who ten years earlier probably wouldn't have come anywhere near **Doctor Who**, but were now queueing up to be on it. But I knew **Doctor Who** because I'd watched it as a kid. It still had that feel because it was an ongoing series, a successful series. It was a kudos job to get, and to play one of the prime villains..."



MAKE-UP:

Top priority was a new mask for Davros. The old latex mask created for Michael Wisher in 1974, and later cut and stretched to fit David Gooderson's features, was beyond use in 1983. Enlisting help from the Visual Effects Department, Eileen Mair booked their resident sculptor, Stan Mitchell, to accomplish the task.

Mitchell fashioned the new mask precisely to fit Terry Molloy — a head cast from whom he had previously taken. The headpiece was cast using a softer foam-based rubber which was considerably easier for the actor to wear and articulate expressions. It was a lighter colour than its predecessor with more sag to the lines around Davros's face. Mitchell wanted to emphasise that time had taken its toll on the Dalek creator during the decades he was frozen in cryogenic suspension. In short, he was not as young as he used to be.

The other big overhead for Eileen Mair and Stan Mitchell was showing the effects of the flesh-rotting gas used by the mercenaries in their assault on the space station. Phase one entailed applying a layer of latex rubber solution, mixed and coloured with additives to the face and hands of a victim. Part of a special rubber glove, coated in this dried solution, was worn on one hand, giving the fingers a lumpy, gnarled look.

Phase two was seen only briefly. It involved the victim wearing a complete prosthetic mask, deliberately sculpted to leave the features shapeless and rotted.

Wounds were the other major stock-in-trade of Eileen Mair's team. Attacks by the Dalek mutant left two of the extras playing soldiers with red weals around their necks, although in all cases shock value was kept to a minimum by the Director due to the show's time slot.

VISUAL EFFECTS:

Peter Wragg's crew had a lot to do on this serial; battle scenes, explosions, model work, special props, plus Davros and the Daleks.



Davros's chair was totally refurbished due to its poor state of repair following numerous years at the two **Doctor Who** exhibitions. Modelled on the old one, the skirt section housed a hinged inspection panel which opened to reveal a series of prop circuit panels. The control desk was larger and raised more towards the actor. Stocks of the large lever switches from Michael Wisher's day could no longer be found in hardware shops, so a completely new set replaced all that had snapped off or become rusty with age. The pop-open panel, revealing the device Davros use to bend others to his will, was a completely new fitting, and one the actor could operate using his "concealed" free hand. The trim around the sides and back of Davros's chair featured sets of flashing, coloured lights set underneath an opaque white plastic.

The model scenes were filmed using a single 16mm camera hired for a two day shoot and brought in to the Effects Department's own



THE DALEKS: The Dalek props had to be almost completely rebuilt after their fiery demise at the end of DESTINY OF THE DALEKS.

Four operational Daleks appeared in this story. The first machine was the same prop as had been refurbished for THE FIVE DOCTORS, except with a coat of silver paint over the waist slats and oval disc between the arm and gun boxes. The dome was made to open as though on a hinge by the simple expedient of the operator inside tilting his dome swivel lever upwards and back.

The second prop was a composite. The skirt section hailed from DESTINY OF THE DALEKS while the upper half was an original from the mid-Sixties that had, in 1971, been sprayed gold to appear in DAY OF THE DALEKS. For the final day of Block One and all throughout the second recording block this Dalek would be sprayed jet black with its sense globes painted white. In this guise it would appear as the Dalek Supreme.

Dalek number three was another composite; a skirt built originally for PLANET OF THE DALEKS coupled with another Sixties torso. Its dome made it very distinctive, being slightly raised as though hovering above the gauze and rings section.

The final working prop looked cruder than the rest; a Sixties skirt section, a PLANET OF THE DALEKS midriff and a totally new gauze and rings unit using a thinner, taller hoop of mesh. This tended to give the whole dome section an uncanny resemblance to one of the Dennis Fisher toy Daleks of the Seventies.

All four machines had new white painted eyestalks fitted. Only four concentric rings were aligned behind the eyeball. In a departure from the past the order of rings was smallest to the front, two middle sized rings behind, and finally the largest radius ring nearest to the hub.

Their death scenes under attack by the Movellan virus required Peter Wragg to fit a hollow ring of tubing into the neck section of each machine. Pockmarked with holes, foam was pumped up into these tube through concealed pipes so that, on cue, white froth would be seen pouring out through the gauze.

In addition to the four working props, Wragg's team was called upon to fashion several dummy Daleks for battle scenes. Two expanded polyurethane Daleks with weighted domes were built for the fall to street from warehouse loading bay shot. The heavier domes ensured the Daleks would hit the ground head first.

Six more static polystyrene Daleks, cast from moulds taken from the working props, were constructed for the two major fight scenes. Adopting a technique first developed for THE FIVE DOCTORS, two of these Daleks were fitted with mouse trap sprung sections that would fly off as the traps were triggered and flash charges set off. The exploding panels revealed a dying Dalek creature inside. Again as with THE FIVE DOCTORS, the octopus shaped latex rubber props were fitted with thin hoses that would cause the limbs to twitch when pumped through with air.

Source, The Frame 6 — Stephen James Walker/Tony Clark

miniature stage. As was the norm with movie studio model work, Wragg's plan was to film against a blue screen and matte the backgrounds in later during post production.

In a first for **Doctor Who** Wragg gained permission to hire a motion control camera rig for the attack scenes on the space station. Very similar to the device used to film miniatures for *Star Wars*, the principle of motion control was a model stayed still on its pylon while a pre-programmed robot arm moved the camera around, over or under the prop. By recording and replaying the movements, the camera could repeat the exact same POV shot relative to a different model, measured to be a precise distance away.

Programming the motion control camera proved difficult for the Effects team. Unused to the technology they took far longer setting up and trying shots that Wragg had timetabled. The aim was to try and duplicate some of the swooping Death Star attack runs seen in *Star Wars*, but pressures of time limited these ambitions. A few solo shots of the Dalek cruiser pitching and yawing were filmed, but for its attack runs on the space station Wragg fell back on doing static, false perspective shots of the two vessels, trusting to post-production to add some life to the images.

The pyrotechnic demise of the prison hulk and the attack cruiser did go ahead as planned though.

Wragg was more successful with his close-up model work. For the docking tunnel sequence his assistants built enlarged fuselage sections of the two ships, plus a moveable extending tunnel. For dramatic effect the moment where the tube is about to clamp on to the station was accompanied by a blast of dry ice down the tunnel. It was a trick he had learned from Derek Meddings.

Electrically detonated flash charges were the mainstay of the pitched battle scenes, although wire tripped mouse traps played their parts; springing pre-cut sections of scenery or Dalek away on cue to increase the sense of devastation.





TALES FROM THE RIVERBANK

In 1983 JEREMY BENTHAM watched as a BBC film unit took over a derelict area of dockside London on the banks of the River Thames. Nineteen years earlier William Hartnell's Doctor had defied his deadliest enemies on the streets of the city, and now it was the turn of Doctor number five to fight the invaders on British soil. In an article originally printed in *Fantasy Empire*, he describes the latest Dalek invasion of Earth.

SEPTEMBER 11TH, 1983, Butler's Wharf on the south bank of the River Thames. With its Victorian brick architecture, iron catwalks, dank dripping walls and maze of alleyways, the place is a film Director's dream — an eerie, haunting place evoking ghosts of the past, and not merely the ghosts of the dock workers who had once serviced ships in this former centre of commerce.

With a resounding crash a wooden door in one of the warehouses is thrown open. A group of frightened and confused figures — some dressed raggedly in clothes that are not of this century -stumble into the half-light. Bemused, a tramp who is huddled in another doorway watches their flight towards the beckoning, illusionary safety of the river. Even as the tramp watches, two more figures emerge from the darkness of the warehouse. The instantly recognisable silhouettes of London policemen are at odds with the stubby machine pistols both are carrying. Acting almost as one, the two bobbies raise their guns and fire. The harsh stutter of automatic gunfire silences the cries of the fleeing figures. The tramp too slumps, his body gaping with wounds from a policeman's gun.

"Cut!"

A level of normal chatter returns to the silent scene as the 'corpses' rise to their feet. The tramp is vocal about the discomfort of the falling rain. Beaming out from under a rain-soaked cap, Director Matthew Robinson, seems pleased with the less than lethal shots his cameras have taken. Since he only has two film cameras instead of the normal five available for a studio shoot, the scene must be refilmed from a different angle. The extras once more have to face up to dying and falling into puddles as Robinson and the Production Manager go 'once more from the top'.

We are on the set of **Doctor Who**. Nineteen years earlier **Doctor Who** Director Richard Martin used a similar setting to establish an image of emptiness and decay for the 1964 story THE DALEK INVASION OF EARTH. Now the Daleks are back again, this time under the hand of newcomer Matthew Robinson.

So far the Daleks have not been seen. The lethal cyborg creatures may be among the deadliest foes the Doctor has faced on the screen, but in reality they are rather too fragile to stand up to falling rain. The four machines scheduled to appear in this shooting block are sitting safe and dry in the back of a BBC van parked nearby.

The presence of the lights and film cameras has attracted a fair-sized crowd, which swells appreciably as the afternoon wears on. Word gets around that **Doctor Who** is here, and exuberance grows. Some are politely asked to move cars that are in shot, but the real problem is the traffic on the river.

The microphones are capable of picking up the sound of a coin being dropped. The Sound Engineer has to cope with boats passing by, and tourist guides yelling through tannoy systems; "On your left, the Tower of London; on your right..."

As the day progresses more and more rain arrives, making the task of the Visual Effects team that much more difficult. They ferry their equipment, including two stunt Daleks, in from a van to one of the warehouse buildings. Every so often, as filming continues, a figure can be seen dashing in to the warehouse to call for quiet when outbursts of hammering and sawing intrude upon the all-important silence needed for a shot.

One of the problems of television production that few people outside the industry are aware of is the occasional need to provide your own props. Normally you expect to find them tailor-made. Eric Saward's script requires one character to emerge from the warehouse and walk to a public phone box to make a call. Naturally, though the streets of London teem with red phone boxes, there is not one near Butler's Wharf. The BBC Props Department comes to the rescue and a van back into the aptly named Le Fone Street to deposit a ready-built, non-functional phone box. Not unpredictably, the sight of a red phone box inspires the crowd to call out; "Oi mate! You've brought the wrong one!"

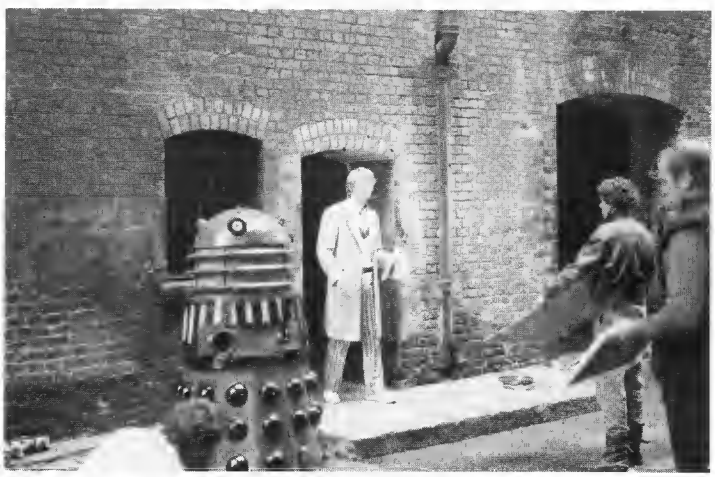
With their eyes on the skies and their watches Matthew Robinson and Producer John Nathan-Turner elect to call it a day and leave the phone scenes until tomorrow... One wonders how the GPO would react to a repair call for a phone that, as far as their records are concerned, does not exist.

Monday is a much brighter day. Being a normal work day the **Doctor Who** presence by the Thames is greater. Sporting his familiar cricket sweater and long coat, Peter Davison is clearly more suited to a chilly September day than is his companion Tegan, clad in a sleeveless top and mini-skirt. Fortunately, between takes, a heavy lined coat is provided for actress Janet Fielding.

With his talent for publicity, John Nathan-Turner has not overlooked the newspaper element and many gentlemen of the Press are present in the crowd this day. As a tea-break is announced between filming, the photographers and reporters descend on two strategically placed Daleks. London's historic Tower Bridge provides a suitably photogenic backdrop.

These Daleks are new machines, replacing the previous models that suffered so heavily at the hands of Visual Effects during the filming of the 1979 story DESTINY OF THE DALEKS. An over-zealous use of explosives and other whizz-bangs had damaged even the three main Dalek props — the ones housing actor/operators, as opposed to the half dozen dummy Daleks used for crowd scenes. Instead of being built from scratch, as all earlier machines had been, mouldings were taken from the surviving casings, and new machines were cast from these. Once fitted with silent castors and painted the familiar gun-metal livery, they looked as convincing as their ancestors.





Sharing the limelight with the two Daleks are the stars of the show — Peter Davison, Mark Strickson and Janet Fielding. With the latter's shapely legs clearly in view, The Sun, 'Britain's most revealing newspaper', carries the best photo spread next day. Shots are also taken of the story's main guest star, Rodney Bewes.

Once again, the film cameras take over. The two policemen unshoulder their machine guns. Their first target for the morning is Janet Fielding. Her flight from them along the wharf is brought to an amusing halt as one of her shoes flies off. Cursing in a manner befitting the docks, she hops back to retrieve it and it's "once more from the top please."

A short while later another minor crisis brings a temporary halt. Another of the policemen's victims, a scavenger of metal along the river shore, catches his foot in a rusty iron grating sunk into the river, and finds he cannot get free. With the tide coming in rapidly the crew hastens to his aid.



Further back from the jetty, the scenery movers are erecting **Doctor Who**'s most famous prop — the blue call box that is the TARDIS.

Last rebuilt for the 1980 story THE LEISURE HIVE, the design concept then was to make the walls, base and roof of the police box a series of interlocking panels which could be easily dismantled, transported and re-assembled. Now, three years and more than twenty stories later, the concept is giving the crew quite a headache as they battle to fit the panels together using everything from struts and props to six-inch nails. Such is the illusion of television, though, that under the benevolent eye of the camera these wobbly house of cards looks every bit as solid and weighty as it did new in 1980. And it is the looks that count, a point underlined by the enthusiastic whoops and yells greeting the production team every time a boat full of people cruises by, and the passengers recognise the world-famous police call box.

As the afternoon approaches, all non-essential cast and crew are moved back. The roadside immediately below a second floor loading bay door of the warehouse is cleared. The two film cameras are carefully positioned to shoot the next scene. Once he is happy with the camera angles, Matthew Robinson goes inside the warehouse to check the final preparations.

Up on the second floor two 'stunt' Daleks are awaiting their cue. Unlike their brethren, these Daleks are not made from wood and fibre-glass — they are elaborate constructions of expanded polyurethane foam, cast from the same moulds as the live Daleks. They are much lighter in weight and hollow inside. Into each of these hollows has been packed a quantity of explosive material. A tiny, thin wire emerging from the base will, on cue, detonate these charges. This is why the casings are of foam — though the charge is estimated not to be too powerful, it will explode. There must be no danger of flying material likely to cause harm, especially since Peter Davison and Janet Fielding will be involved in this scene, with literally a bird's eye view of the event.

Carefully, the Visual Effects Designer, Peter Wragg, checks the length of wire that will detonate the explosives; it is long enough to reach almost to the ground from the loading bay door. At the end of the wire is a pin connected to the charges inside the Dalek. When the wire goes taut it will pull the pin out, allowing two sprung connectors to come together. And when that happens, Bang!!!

According to the blueprint there is little that can go wrong, but if the charges did fail to detonate, the damage inflicted on the Dalek by the fall would be sufficient to render it useless for another take. Hence the fail-safe provision of a back-up Dalek.

By mid-afternoon, everything is ready. The clapperboard cues in the scene. Cameras and sound recorders begin to roll. All eyes are fixed on the inky blackness of the loading bay. With a yell, three figures come into sight — the Doctor, Tegan and the doomed Dalek. Pushing it with all their might, the time travellers shove the machine over the parapet. It tumbles, the wire jerks free and the next second the confines of La Fone Street echo to the blast of a tremendous explosion. A ball of orange fire despatches the Dalek casing into the hereafter. The resounding aftershock leaves everyone's ears momentarily ringing.

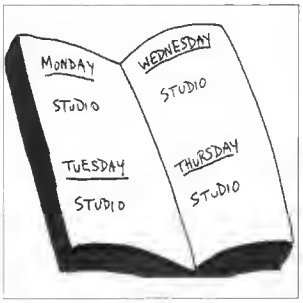
After a moment of silence there is a spontaneous burst of applause, and up on the balcony Peter Davison appears, looking



justifiably pleased with himself. The scene is a complete success, attracting even more publicity moments later when a police helicopter appears overhead to survey the scene.

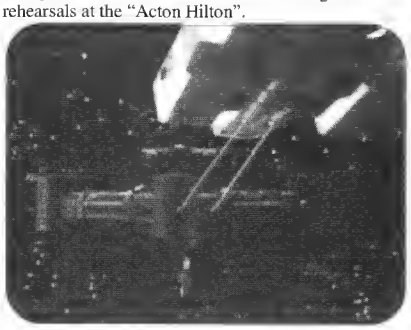
With one take in the can, the second is now more of a luxury. Matthew Robinson uses the opportunity to film more angles. A while later the windows and doors of Butler's Wharf tremble once again under the blast of an exploding Dalek.

As the shadows begin to lengthen and the few remaining scenes are played out without incident, there is a glint of satisfaction in the eyes of John Nathan-Turner. A little more has been added to the pages of **Doctor Who** history. For the production crew, there is the happy knowledge of a job well done. Today the Daleks — tomorrow the world... or even the Universe.



PRODUCTION DIARY:

On Saturday September 10th 1983, studio recording on FRONTIOS had only just finished the night before. There was no time for rest for John Nathan-Turner and the principle cast. With filming on RESURRECTION OF THE DALEKS due to start next day, Matthew Robinson assembled part of his cast and crew for a briefing and some rehearsals at the "Acton Hilton".



Sunday September 11th Beneath leaden skies constantly threatening downpours of rain, a 29-seater coach arrived at Butler's Wharf, Shad Thames shortly after 8:00 am.

Saward's script suggested filming at the high street and dock areas around Wapping, East London for the contemporary Earth end of the time corridor, but a reconnaissance report by the P.A ruled this out at an early stage. East London was undergoing a rapid transformation in the Eighties. Gone were the old dockland wharves and warehouses, replaced by constructions of glass and concrete. Wapping was now too modern.

In 1983 the area around Shad Thames was still undeveloped and thought to be an acceptable substitute. By the time the John Cleese film, *A Fish Called Wanda*, was made there a few years later, most of the gloomy Victorian buildings were either gone or been gentrified.

Costumes and make-up had already been applied to the nineteen artists needed this day before their 7:30 departure from Television Centre. The futuristic attire worn by the eight escapees was all supplied from wardrobe department stock.

None of the principle cast was present today so all the action revolved around Stien, Colonel Archer, Professor Laird, Sergeant Calder, Lytton and Galloway.

The first scene scheduled was the arrival of the bomb disposal team, an activity watched by Stien from his vantage point on a catwalk overlooking the street. Having two cameras simplified and speeded up the process of filming. By having one at ground level and the other on another catwalk close by Matthew Robinson got the whole sequence done before lunch.

The main footage blocked for the day was the opening scene massacre of the escapees and an elderly tramp by Lytton's "policemen". The guns used by the constables were not effects props — they were real machine pistols firing blanks provided by an armourer contracted to the story. The army rifles were genuine too.

Five sequences made up this opening segment of the story plus its aftermath as Stien and Galloway retrace their steps back to the warehouse. For safety Matthew Robinson shot everything at least twice, a practice which upset Albert Welch, playing the tramp, as it meant having to sit for two spells in an entranceway becoming ever wetter thanks to punctuating showers of rain.

The last two scenes of the day are Colonel Archer's at the vandalised phone box, and Lytton walking away from the warehouse battle accompanied by the policemen duplicates.









Monday September 12th The only cast needed this day were the three time travellers, Stien, the policemen and a mud-bed scavenger equipped with a metal detector.

The first couple of scenes were simple ones for the first episode; Stien's meeting with the Doctor's party and their subsequent return to the warehouse.

While these were being filmed Peter Wragg's team were at work in one of the dockside buildings, rigging up a rampway and the wiring needed to give two prop Daleks a fiery demise.

Around eleven o'clock a small ar-



mada of journalists and photographers arrived in the area in response to a BBC Press call advertising the latest "Dalek invasion of Earth". For nearly half an hour Fleet Street's finest snapped away at Peter Davison, Mark Strickson and Janet Fielding. A few even photographed Rodney Bewes perched nearby on one of the riverside walls.

Two of the BBC's "working" Daleks were brought over from Visual Effects specially for the photocall, even though they would play no part in the filming. Strangely, the Perspex shields over the dome lights on each Dalek were red and orange for this session. By the time the machines were wheeled out into the studio for recording, these shields had been replaced with transparent cowls.

The spontaneous combustion of Peter Wragg's two prop Daleks took up all the late morning and early afternoon film schedules. Fortunately these takes went even better than Robinson had hoped, which meant there was not too much left outstanding for the afternoon.

The major remaining scene was Tegan's bid to escape from her police uniformed pursuers, leading up to the cold-blooded assassination of the scavenger on the shore. Timing the low tide period was crucial to these scene's success. In the event Robinson was slightly behind schedule, which meant the tide was a lot further in from its 13:00 low-point. Pat Judge, playing the scavenger, was already getting his feet wet as the cameras began turning. An anxious moment occurred when his foot got trapped in a wedged piece of submerged jetsam, necessitating a hurried rescue by members of the scenic crew.

The final five scenes were all short sequences, most of which could have been dropped if time pressures were evident. The arrival of the TARDIS on the "Wapping pierhead", the Doctor's grumbling about the overall state of neglect, the policemen watching the time travellers running towards the TARDIS, Tegan under police escort, and additional inserts of Tegan running from his police followers were all put "in the can" without incident.



Tuesday September 13th A return to the Acton rehearsal rooms for some of the cast. For the rest, including Rula Lenska, Terry Molloy, Les Grantham and all the Dalek artists, this was their first day together for a full read-through of the script. Rehearsals would continue for the next week, concluding on Tuesday September 20th.







Wednesday September 21st Day One of Block One. Gathered together for the beginning of a three day session in TC8 were most of the cast needed for scenes aboard the space station. During the preceding 24 hours the floor space of this medium-sized studio had been configured with the half dozen sets (plus corridors) representing the space station.

Those who would feature only in the Earthbound confines of the warehouse, like Galloway and the bomb team, would not be needed until Block Two. Careful scheduling, and therefore budgeting, meant neither Peter Davison nor Janet Fielding were needed until Friday either.

A 14:00 start for camera rehearsals dictated there would just be one full recording session, from 19:00 to 22:00.

Unless scene complexity determined otherwise, Matthew Robinson shot RESURRECTION OF THE DALEKS mostly in story order within each set. The first area to be illuminated was the prison housing Davros plus its surrounding corridor. These were venues for principally simple, dialogue based scenes, mainly involving Davros and Lytton. The opening scenes, however, leading up to Osborn and the crew members' gunning down by Lytton's mercenaries, paused after the third take to allow time for the crew members' faces to have their face-rotting make-up applied.

Brian Miller and Royce Mills were present in the gallery to record their Dalek voice-overs real-time with the actors performing on the floor. Their ring modulators were wired to gallery mike inputs such that their "Dalek speech" could be directly recorded onto the sound track. A similar technique was employed for Davros, although in his case microphone sensitivity was turned down so that his Dalek inflections would only become detectable whenever he was angry or agitated.



Throughout the entire two and a half hour session Mark Strickson had only one short scene to perform; a brief piece for "episode three" where Mercer orders Turlough to help him search for Davros's whereabouts.

Concluding the prison and surrounding corridor sets, the focus of attention shifted to the bridge for all the episode one footage of the station coming under attack. Not for the first time the serial benefited from having Ron Bristow in charge of Lighting. By illuminating the set only from angled spotlights beyond the radius of the set walls, he created a series of shadows and bright spots which made the horseshoe architecture seem bigger than it actually was.

Day One concluded with the second appearance of the Daleks; their first having been the moment where they turn up to escort Davros from the prison. In this case they were scripted to do what they did best — exterminate people. For Osborn and several of the troopers and crewmen this was their first and last day in the studio.

Thursday September 22nd Day Two opened with the afternoon session centred around the self-destruct chamber which, like the prison room, had a semi-circular corridor running around it. This became important when shooting the episode three effects-based sequence as Lytton's troopers burst through into the chamber, attacking on two fronts.

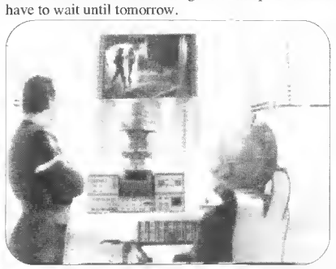


All remaining self-destruct chamber scenes were performed in order during the afternoon block, winding up with the key moment in episode four as the Daleks arrive to kill Stien, but succeed only in prompting his suicidal fall onto the detonation button.

The evening was taken up mainly shooting the big episode one battle scene around the station's airlock. Pivotal to these scenes working were all the floor effects required; pyrotechnics to destroy the main shutter, two exploding Daleks, working gas bombs and a recording break for the application of prosthetic appliances to those crew members poisoned by the flesh eating gas. Fortunately, thanks to problem-free set pieces and good timing Matthew Robinson shot all the material he wanted first time.



The last recording if the day took place to capture the laboratory set and outside in its surrounding corridor. With Peter Davison absent the scenes were shot in story order but omitting the confrontations between both antagonists in episode four. They would have to wait until tomorrow.



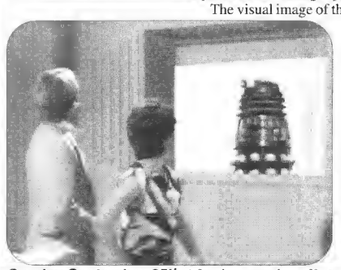
Friday September 23rd The final day of the first recording block alternated a number of cutaway corridor scenes with much longer ones set in the laboratory where those immediately adjacent scenes were required as inserts to the main action. For example, the first scene, the Doctor being escorted by Stien and Mercer, was then played back as a monitor feed into a scene featuring Davros, Kiston and the non-speaking chemist. In truth, the actors in the laboratory could not see the picture being replayed by VT. All they could see was a blue CSO screen. Several of these composite scenes were recorded first during the day.

As ever, a series of effects shots marked the final contributions of Davros to this story. Raving to the last, Terry Molloy joined two of his fellow Daleks in a bath of pressurised soap foam. Matthew Robinson was deliberately asked to keep the ultimate fate of the Dalek creator vague. Terry Nation was keeping his options open.

Evening work belonged firstly to a number of scenes set, according to the script, in "corridor deep inside". Examples of material recorded here included the crew members killing a squad of mercenaries, and then contemplating theft of their uniforms, Styles telling Mercer to question a captured Turlough before killing him, and Lytton's quiet word with one of his lieutenants about assassinating Davros.



With time rapidly running out, Robinson polished off Block One with all seventeen scenes set aboard the TARDIS. Mostly these were simple dialogue exchanges, but some required familiar lurching backwards and forwards performances by the artists as the ship gets buffeted in the time corridor. Another old chestnut stunt was having a camera shoot into a sheet of distorting "Mirrorlon" to depict the forces warping the TARDIS. These scenes were the only ones in the entire block to require Janet Fielding's presence.



The visual image of the Supreme Dalek, warning the Doctor of infiltration by his duplicates positioned on Earth, could not be included in full during the penultimate take of the day, simply because the battle cruiser bridge set, featuring the newly repainted black Dalek leader, was not built yet. In fact, this set would not be ready until Block Two. So the entire Dalek cutaway was played out with the Dalek leader visible against a plain white, featureless background.

At some point during the day a posse of photo journalists was ushered into the studio to shoot stills of Lytton, Styles, Davros and the Daleks.

Sunday September 25th After just one day off, the main cast was brought together again to begin Block Two rehearsals. Apart from Lytton, Stien, the Daleks, the three regulars and a brief appearance by Jim Findlay as Mercer, all the performance giving characters were new to studio work on this story. Some of the extras, who had played crew members or Dalek troopers in the first studio, were reclothed this time around as members of the bomb disposal squad. Getting just one more day off in the middle, rehearsals ran continuously through to October 4th.



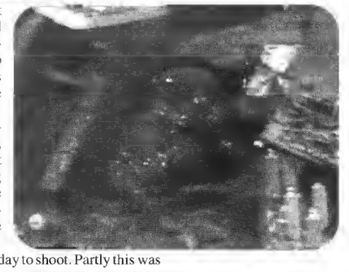


Wednesday October 5th TC8 again played host to this serial, the main mass of its floorspace this time remodelled as interiors of the brick-walled dockland warehouse.

Notionally the scenes timetabled for recording today should have presented no problems. The Daleks were not due until tomorrow and so Robinson concentrated on getting all the uncomplicated dialogue-based material. Hitches arose, however, when Janet Fielding and Chloe Ashcroft began collapsing in first of giggles whenever a stern faced (Dalek obedient) Del Henney turned up with his squad of heavies. Try as they might neither of them could maintain their composure when confronted by the Colonel's po-faced expression.

Ashcroft in particular crashed scene after scene, being unable to take requests for her to scream seriously. Even in takes eventually broadcast there are hints of barely restrained mirth evident.

Once all footage was shot around the bomb area the cameras were moved to the stairwell set. Most of these scenes were brief fillers, but they gave William Sleigh, playing Galloway, a little bit of studio time.



Friday October 7th This was Dalek day as the centre of studio activity moved to surround the main area of the warehouse set. Less cluttered than the bomb disposal's camp site, the floor area was sufficiently free of obstacles to give the Daleks room to move freely.

As well as the Dalek machines, Matthew Robinson, aided by Peter Wragg, directed various scenes of the Dalek mutant roaming the warehouse. Nothing more than a static, octopoid prop, the creature needed interaction with the actor being strangled to give it any vague quality of animation.

The big fight scene took most of the day to shoot. Partly this was because Robinson chose to shoot many sequences two or more times, usually with totally different camera angles. His reasons were two-fold. Firstly, repositioning his Dalek props as well gave the impression of more working machines than there actually were.

Continued on page 16





"INTERVIEW SUSPENDED AT 05:35. You don't mind, do you, 'Commander' Lytton?" Not caring if there was an answer, the Detective Chief Inspector deftly switched the interview cassette recorder off and left the room. As he went, he held the door open for a police constable entering. A terse exchange that Lytton couldn't hear and the constable took position in front of the interview room door.

Outside, a sergeant was waiting. The DCI nodded at her, yawned, and tried to rub some life back into his unshaven and sleepy face. "Okay, give it to me," he said. "What have you got?"

Even at this early hour of the morning, the sergeant glanced around to check no one would overhear. Certain they were alone, she began: "No lead on PC Plod in there, but the other two are definitely uniform. They're from Beckett Park Station, one of them was under a 163 but — and get this, guv — they've been missing for two years."

The DCI sighed. "That's good. That's good. It's not perfect, but it's good. Any word from Harry? Can we get him back here?"

"We've only just infiltrated him in to the Barnet station. We can't whip him out already and besides, he says he's on to something tricky."

"Anything that could compromise his cover?"

"He says nothing that he can't handle. But bod he suspects is getting a bit sus; he's reassigned Harry to roadside patrols." The two officers smiled. "As you'd expect," continued the sergeant, "it's driving him mad. I hung up when he started muttering something about a loon in a scarf vanishing from inside a police box."

"Police box, right. Fine. Whatever makes him happy. Look, we're not going to get a result here if we're not teamhanded. You work on the two uniform, I'll lean on this one, and when we get Harry back we'll look into this jewel business."

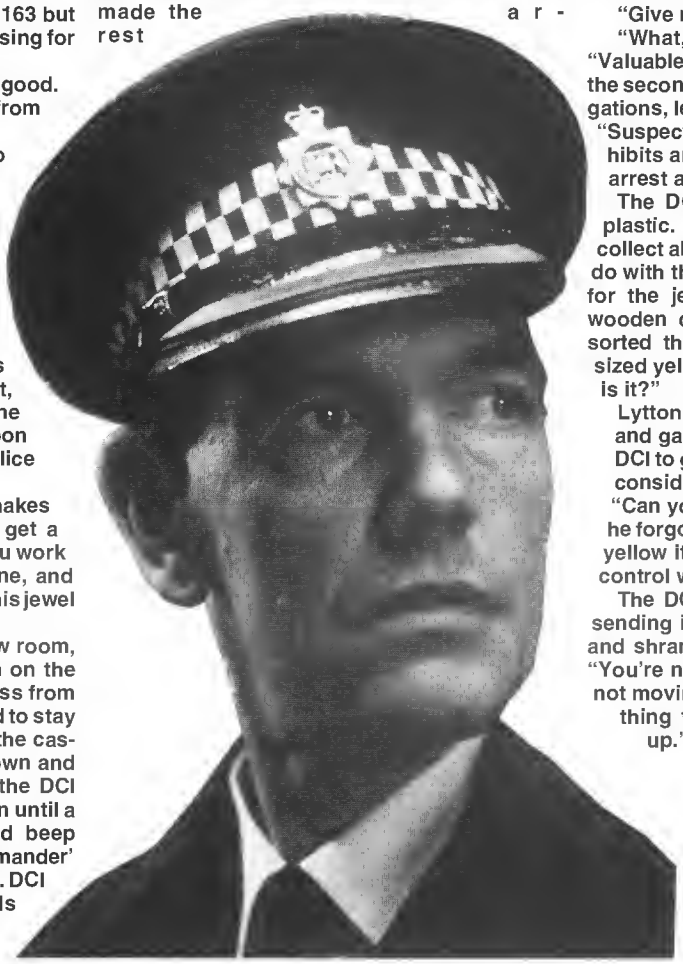
The DCI went back into the interview room, dismissing the constable with a touch on the arm. A deep breath as he sat back across from Lytton, a nod to another officer required to stay in the room, and then he switched on the cassette recorder. The keys didn't stay down and with an unreadable glance at Lytton, the DCI pressed them again, holding them down until a small red light lit and a high-pitched beep sounded. "Interview with suspect, 'Commander' Lytton, November 29th. Resumed 05:40. DCI Clark, Inspector Frank Symmonds present. Well now, 'Commander'. Ready to come across? Let's start withwhere your commission is from. So its what, the Met, is it? Thames River Police? Docklands Costume Shop?"

Lytton stared at him impassively.

DCI Clark waited for a moment. "I'm afraid that we're going to have to go into a little more detail than that, Mr. Lytton. Let's start again, shall we? You and your friends, Tweedledum and Tweedledee — I'm sorry, Constable Tweedledum and Inspector Tweedledee — were pulled in for conspiring with known jewel fences."

"We were talking."

"Not a very exciting charge, I grant you. Hard to imagine why I'm still up at this hour talking to you. Do you think it might be to do with your uniform at all? Mr Lytton, you don't look stupid but you're certainly trying to. Bottle Lane nick made the arrest because of your togs. You three were seen in suspicious circumstances, the arresting officer checked with the Met and Branch records, and even got a PNC check on your car. He was laughed at: no one puts people in undercover in uniform. So he pulled you. Believing that you were Met, he brought Complaints Investigation in, and that's why I'm here. We know about your mates, we know they're bent already, and if it weren't for you I could go home to bed."



Casually, and continuing to talk, the DCI pulled a tray of Lytton's personal effects out of a drawer. "You see, I don't think you're police. If you would just now admit to that or tell me what station you come from, we could wrap this up quite nicely. You'll still be in hot water, but I'll be in bed. Might not sound like much to you, but I guarantee that you'll prefer criminal prosecution to staying here with me."

"Give me my property back."

"What, this?" The DCI feigned surprise. "Valuable, are they?" Inspector Symmonds, the second officer as required by law in interrogations, leaned towards the cassette recorder. "Suspect is being shown Exhibits A to F. Exhibits are personal property taken at time of arrest and documented."

The DCI picked up an L-shaped piece of plastic. "Must have eaten a lot of cereal to collect all of these. What were you planning to do with them? Trade for the jewels?" Lytton sank back into his wooden chair and looked sullen. DCI Clark sorted through the items, selecting a palm-sized yellow item to pick out next. "Walkman, is it?"

Lytton leaned forward, reached out a hand and gave a curt nod back, gesturing for the DCI to give him the item. Clark waited a beat, considered, shrugged and handed it over. "Can you pick up Radio Four?" Almost as if he forgot he was holding it, Lytton turned the yellow item around in his hand until a slider control was under his fingers.

The DCI smashed a hand across the tray, sending it flying off the desk. Lytton jumped and shrank back as the DCI leaned in close. "You're not Met, you're not police, and you're not moving until I've got you nailed for everything from impersonating a police officer up."

Lytton leaned forward to meet the DCI face to face. He sneered at the officer, and as he began to caress the slider control, Lytton gave his only direct response in the interrogation: "Prove it.

WILLIAM GALLAGHER

If You Want to know the Time-Zone...

Ask a Policeman...

RESURRECTION OF THE DALEKS is many things. To fans, it's the one where the Fifth Doctor meets the Daleks just at the point where it seemed unlikely that he would; to its production team, it's a comeback, a resurrection, as the title suggests, after the embarrassment, as it would seem then, of their previous outing; and to non-fans, the one with so many familiar faces that you have to pause the video to get past the namechecks, and to stop it altogether to ponder if that on-off relationship with Dennis Waterman is currently on or off.

Like cheese, the story has matured, then rather gone off. An occasional reminder of its existence is needed to reassure oneself that, whilst it can never reach the creamy heights of THE DALEKS or REVELATION, neither does it sink to the uneventfulness that is DEATH TO THE DALEKS. Without wishing to overegg that well-worn piece of Jimmy Greaves wisdom, suffice to say that RESURRECTION succeeds as much as it fails.

As do its performers. I'd barely got comfortable before we'd been introduced to the competent (Styles, Lytton, Stien) and the incompetent... a dire trio of ethnic actors whose smug ripostes sit as uncomfortably in their mouths as their heads do their Boys' Brigade hats.

Rodney Bewes' presence, though, is the most unusual, based on a strong association with TV comedy. But it doesn't take long to get past that. "You're pathetic," Galloway tells his stuttering companion in the opening minutes, and Stien's meek acceptance is affecting. Being the naffest of the two Likely Lads, it's only when Bewes plays against type, revealing his alliance, that his performance looks in trouble.

The impact of the opening Docklands scene, fuelled by grim weather, is violently memorable, impinged on the mind like one of Deborah Watling's screams. Then we begin a setfest, flashing to all corners of the prison ship between popping back to the Earth-based warehouse and the dirge of the London streets. But just as fandom's obsession with slating the Lighting Man is set to get under way, somebody flicks a switch and it all goes infra-red. Episode One takes a turn for the tense, a fast-paced, well-lit urgency within which the imminence of the Daleks is felt. Their subsequent entrance, ripping through the set in defiance, evokes that same mix of cheer and fear as their similar DESTINY moment. Anticipation of the inevitable... straight from the Book of Scriptwriters' Clichés, but the old ones are still the best.

The Daleks are as one would expect, albeit screeching the usual selection of lines afforded tbem a little lower on the scale. Odd, though, how tbe image of two dead sentries 'standing guard' at the attack site is strangely ghoulish, emitting a more ominous presence than their recently withdrawn army. Certainly many times more effective than their accompanying mercenaries, kitted out in pointless headgear.A helmet to carry a Dalek eyestalk is as ridiculous as its unfortunate similarity to an item of merchandise loosely termed a 'baseball cap'.

Davison's performance is as competent as always without ever threatening to live in the memory. His Doctor becomes very much involved in events, perhaps to hallmark it as 'his' Dalek story, hence he becomes the focus for Episode One's cliffhanger. Observing the Doctor's reaction somehow makes the moment more significant. Reminiscent of Troughton's realisation and haunted expression during a similar moment in EVIL, it's one of those few occasions where the viewer's got there long before our hero.



There is, however, little for Tegan and Turlough to do. Notable for little more than the line "Bullets" rendered so it sounds suspiciously like "Bollocks" (perhaps the turning point in Janet's appreciation of the show), Tegan spends much of her time confined to bed. Turlough spends his peeping around walls of the prison ship so brightly tiled as to remind one of the London Underground. Crawling, not with buskers, but as the boy reminds us, Daleks. A line so hammy that its insertion must have been made to provoke a Mexican wave from the gallery.

Ironically, our first sighting of Davros is quite beautiful, framed, like an Andrew Skilleter print, within the icy blue mist of his prison. On his dramatic release to the triumphant chords of Malcolm Clarke, he is, we realise, not so much blue, as more of a smudgy red around the chops. As if someone'd left a bowl of raspberries in there with him. And then, we wonder, will Terry Molloy do a Wisher (where evil is portrayed in a whisper) or a Gooderson (where madness is portrayed in a rage)? In fact, he wisely does a Molloy, the actor's own interpretation of Wisher's creation which is mostly very good indeed — particularly the sick, gurgling, phlegmishness which he makes an artform in REVELATION. Unfortunately this incarnation is prone to end-of-episode ranting, often becoming inaudible. Ultimately, lines are rendered as if through mouthfuls of crisps, such as Episode Four's threat that the Doctor "will pay tenfold for all I have fuffered!"

From his inception, Davros has become a figurehead for Dalek stories, giving a certain amount of truth to the old 'Daleks are boring' prognosis (cue a line of old Pertwee nonsense about whisks and forks, or something). Certainly this was the reason Saward chose to include the character believing that, once the Daleks had exterminated a few extras and glided menacingly around the odd corner, their fear factor diminished. To say that Daleks are three-dimensional characters may be overembellishing them, but to continuously matcb-make them with the likes of the Master or the Controller and Davros is to downgrade them to one-dimensional tanks.

This Davros has several purposes: to take the Daleks in hand, to find a cure for the Movellan virus and to subject upon us the character of Kiston. Acting throughout with a pole up his back, 'Les' Grantham spends his first few moments of fame messing around at the back of Davros' chair. What is he doing? Changing the barrels? Unfortunately, Davros' meddling machinations with a luminous Sinex bottle have little effect on Grantham, whose 'possessed' acting is barely detectable from his initial performance.

Back on Earth, Chloe Ashcroft — whose performance would've gone uncommented upon if it wasn't for her **Play School** roots bringing her unwarranted attention — achieves similar degrees of success, her voice laced witb so much that reminds one of nursery days that suspension of belief is impossible.

By Episode Three, Saward's admission that the plot was overwritten has become a glaring understatement. It's all over the place like a mad woman's breakfast and clarification would require a BBC announcer to pop up every ten minutes and, with an oiled larynx, relate "The story so far..." althougb he'd probably pause and add "...as far as I can understand it." We are dealt explosions, deaths, betrayal, possession and warfare. Tegan finally gets up, Stien drops his stutter and the Doctor finds himself entangled in an extraneous Dalek plan to kill the High Council...he never saw that coming but then, neither did anyone else.

Motives have become a little fuzzy, explanations a little lacking. The term 'duplication' is banded about without the script ever fully understanding it. Schizophrenic rules apply to each replica — is Stien a 'flesh and blood' copy or merely under Dalek conditioning, which must be a wicked shampoo? The Doctor, and the viewer, is fed the latter. Saward, it seems, hadn't quite decided.



Terry Nation was, it's said, about as enamoured with this plot as its author was with the entire Dalek catalogue (GENESIS excepted). Which makes it stranger still that Saward chose to write in a style that echoed much of Nation's own work, and that Nation chose to dislike it. The formulaic rhythm is easily detectable in RESURRECTION: a Dalek search party, warring races, disease (two of these — the Movellan virus and the gas virus used in the Dalek attack) and an explosion (a-plenty... and a nice big one at the end). It's nothing that Terry couldn't have, or indeed hadn't already, written.

Strapped to a bed of bubble-wrap, the Doctor is subjected to a flashback sequence, a device guaranteed to send a story to the top of a DWAS season poll. Stien cries out as an Old Clip Alert reaches its climax: "Stop! I can't stand the confusion in my mind!" and at least the audience know that someone's on their side.

In these latter stages, silly hats give way to silly deaths. Somewhere, in a dressing room, somebody was taking bets. One by one, soldiers, crewmembers and mercenaries go down. Limbs wiggle, bums waggle, someone's doing the Timewarp... In the warehouse a soldier dances long after a Dalek has concentrated his fire elsewhere. Only Rula Lenska manages to die with dignity, choosing not to expire in a manner designed for the benefit of eager relatives sibling-spotting in front of the telly. Mass slaughter is all very well, but in **Who**, due to its schedule restrictions, it's inevitably sanitised and quite unaffecting. In truth, it's those lesser, inconsequential deaths — the tramp and the metal-detector man — which prove the cruellest and most poignant.

The Doctor/Davros showdown is disappointingly weak. In a laboratory lit like Tesco's, the camera moves from one to the other, only focussing on both antagonists towards the end of the scene. Any impact is lost through Davros' inability to get a sentence out clearly and a moment of uncharacteristically mundane direction from Matthew Robinson who, up until this point, had done his damnedest to convince you that he was making a movie.



With the credits beckoning, Davros has taken to hurling at his creations virus capsules cruelly shaped like pepperpots. Whether down to Peter Wragg's schoolboy humour, or merely an unfortunate choice of imagery on the part of Visual Effects, the resulting shaving foam explosion borders on the obscene.

Considering the mounting death toll, Rodney Bewes should perhaps have considered his character lucky to have made it safely into the last five minutes. By now, his Dalek conditioning comes on like the cramps, taking hold at the most inopportune of moments. His exit, though, is the most memorable of all. That self-sacrifice, that impressive dive onto the self-destruct button which seems to take minutes, not seconds, remains one of Those Moments; a clip forever destined to find itself edited into video compilations.

But surely one of the guest stars has made it through? Logically, bankably, it is Lytton, whose cold-blooded menace has been earmarked for return at a later date. And sure enough, four stories, one Doctor and two companions later...

Talking of companions, Turlough has done little more than speak in urgent tones and Gingerly raise his eyebrows a few times. Tegan, though, contributes so little to her leaving tale that she may as well have stayed on Frontios. The strength of Tegan's character should have warranted a narrative that would have paid homage to her forthright personality. But as if to excuse the lack of story written around her, it's instead used to affect her. Bittersweet goodbyes are made before she runs off on a menstrual whim. Moments later she's back, mumbling to herself behind a pillar...but by then we've lost interest.

Ultimately more memorable as a Dalek story than a good one, RESURRECTION's legacy is a handful of inspired moments. And, of course, to provide a link in the chain of Dalek continuity, freeing them from their Movellan stalemate and allowing Saward to write afar superior and more coherent sequel that contains the development and reason that was lacking in his first.

VANESSA BISHOP

What the Fanzines Said...

"I don't think the fifty minute episodes worked. It was clear the story hadn't been planned this way. The first half of episode one built nicely, but the second half consisted of little more than Turlough twiddling with various buttons"

Nigel Morris, Zygon 1

"It was quite obvious whilst watching Resurrection that Eric Saward had gone for another Earthshock. This time he'd cobbled together various bits of old Dalek stories and added bits of The Android Invasion for good measure."

Jackie Marshall, Cygnus Alpha 12

"Davros's return was only to be expected and it's unfortunate, in some respects, that we can't seem to have a Dalek story now without their creator appearing."

Doug Smith, Shada 18

"In my view, Resurrection was a story that proved how important good production values are to not-so-good stories. The acting, direction, sets and incidental music were all superb. But where was the plot?"

Tim Ryan, Peladon 1

"(Eric Saward's) idea of using 'your local bobby' as ruthless Dalek agents was a stroke of genius as it helped to give the story a touch more realism."

Andy Smith, APC Net 4

"The atmosphere in the last scene was suitable even for a regeneration, and I felt a genuine sense of loss as Tegan said her tearful farewell." **Delta Magna 4**

"It requires a particular alchemy to produce a good Dalek story. After several failures and near misses with other stories, JNT at last found the right formula for turning base elements into gold. With Eric Saward's excellent script and Matthew Robinson's taut on-floor direction, he has resurrected the Daleks to eternal life."

Tim Westmacott, Dynatrope 6

"The story worked so well because of the direction. Matthew Robinson seemed to want 'sudden impact' and action. I especially liked the mix of ordinary everyday life with the sudden alien horrors; the **Quatermass** approach."

David Metcalfe, Capitol 2/3

"Davros was by far the most over-played character in the whole thing. He looked so much like Edith Evans that I half expected him to say 'a handbag!' at any moment"

Destiny 3

"There honestly wasn't a lot particularly new on offer in this production; mainly a regurgitation of many elements of past Dalek stories." **Mark Benoy, Rassilon 2**

"The story could easily have succeeded without the Daleks. The most impressive elements were Davros and Lytton with the Daleks relegated to the background. I wish JN-T would learn that certain things that worked in the Sixties seem hopelessly anachronistic now."

Bobby Gillespie, Who 1

"It reminded me of many of the Pertwee stories in the way that so many people get killed in it. As Tegan says 'A lot of good people have died today'. Resurrection really was a massacre."

Andrew J. Lewis, Telos 3





"Peter Davison was totally professional. He put his heart and soul into it. It was one of his last episodes and he was saying goodbye to Janet. It was all very tearful. They were both a bit upset when we did that last scene in smoke-filled studio eight, with grenades going off all over the place. Janet's tears were virtually the last shot we did. I think we planned it that way". **Matthew Robinson, DWM 232**



Friday October 7th Although the previous evening had been spent shooting her departure, Janet Fielding was back in the studio this day for some brief scenes aboard the Dalek cruiser.

There were five sets in total to shoot around; the duplication chamber, the ante-chamber housing the time corridor'' other end point, the dubiously titled "reception area'', an inevitable corridor and the bridge set for the Dalek Supreme.

The afternoon block was almost exclusively reserved for scenes in the duplication room. While not the setting for any spectacular action material, some of the show's longest scenes took place here, and there was the big consideration of lining up and synchronising playback of the electronically distorted flashback sequence.

Encouraged by Ian Levine, one flashback sequence per season had all but become a trade mark of John Nathan-Turner's **Doctor Who**. Popular with the fan audience, they had already featured in LOGOPOLIS, EARTHSHOCK and MAWDRYN UNDEAD. The theme this time around was the Doctor in his past bodies plus all previous companions. This list included Katarina and Sara Kingdom, but omitted Kamelion, Leela, Captain Yates and Sergeant Benton. In later discussions Levine revealed he never intended to include Yates, Benton or Kamelion, but conceded leaving out Leela had been a mistake. Part of the pre-compiled flashback tape was keyed into a CSO console screen, while the remainder (the black and white segments) was soft-edged superimposed beside a picture of the Doctor in close-up. The implication was that these images were reflecting off some part of the Doctor's restraining couch.

The duplication room scenes were not completed until the evening session. Although the material still outstanding was uncomplicated, there was quite a lot it, and so John Nathan-Turner was forced to sanction a half-hour run-over.

The ante-chamber, reception zone and corridor scenes went ahead as planned, but several non-essential scenes with the Dalek Supreme were cut to ensure close of play by 22:30

With one painted up now as the Dalek Supreme he was physically limited to just three, plus dummies and the two exploding props.

Secondly, recording scenes twice or more gave him additional footage to edit. A fan of movement and urgency, Robinson gave RESURRECTION OF THE DALEKS a slick, galvanised pace by keeping scenes short with inter-cuts.

Visual Effects were kept busy with the battle scenes too. There were flash charges to set off on cue, Daleks to explode, virus foam to be pumped out, and even scenery to be resprayed with black paint to simulate scorching from Dalek rays.

One scene which had to be retaken was the Doctor darting around with the smoking canister of Movellan virus. First time around a breeze wafted the smoke into the actor's face, making the scene look comical instead of threatening.

A very important scene was kept deliberately until the end of the day; Tegan's farewell. Various stories abound over the number of takes needed to record this occasion appropriately, and the methods various members of the production team employed to "psyche" Janet Fielding into the right mood. All, however, agree the emotion expressed between the two artists was real on the day.

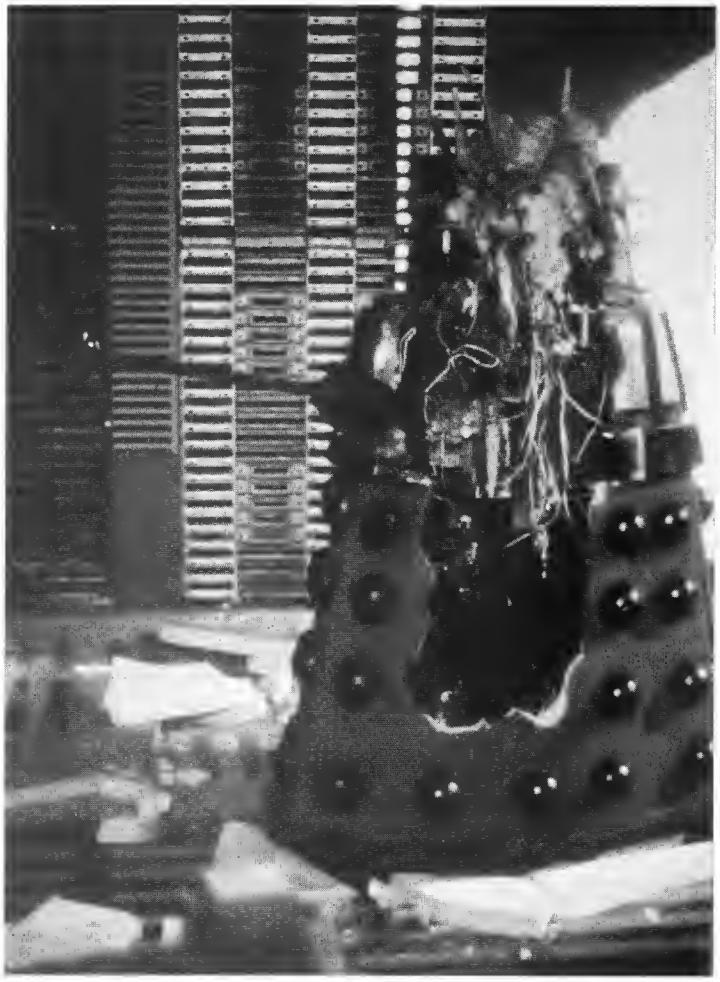
Originally it was intended Tegan should round a corner, see the remains of a dying Dalek, and run off in tear-filled disgust. On the actual day of recording it was modified to emphasise instead the pure sorrow of the moment. Eric Saward intentionally put in the Tegan catch-phrase, "Brave heart" as her curtain call.

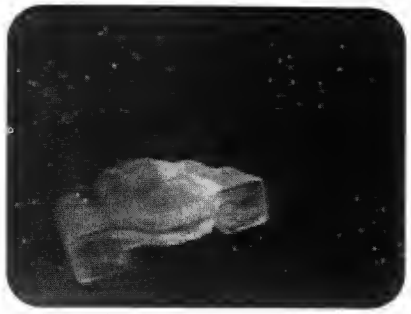




Flashback sources

COLOUR	BLACK AND WHITE
Turlough: Terminus — 1	**Zoe:** The War Games — 1
Tegan: Logopolis — 1	**Victoria:**
Nyssa: Black Orchid — 1	Enemy of the World — 3
Adric: Warrior's Gate — 2	**Jamie:** Enemy of the World - 3
Romana II:	**2nd Doctor:** War Games — 1
Warrior's Gate — 1	**Ben:** The Tenth Planet — 3
Romana I:	**Polly:** The Tenth Planet — 3
The Ribos Operation — 1	**Dodo:** The War Machines — 2
K-9: Warrior's Gate — 1	**Sara:**
Harry: Terror of the Zygons - 1	The Daleks' Master Plan — 5
4th Doctor:	**Katarina:** BBC photograph for
Pyramids of Mars — 1	The Daleks' Master Plan — 3
Sarah-Jane:	**Steven:** The Time Meddler - 2
Pyramids of Mars — 1	**Vicki:** The Rescue — 2
Jo: The Mutants — 3	**Barbara:** The Daleks — 3
The Brigadier:	**Ian:** The Daleks — 3
The Ambassadors of Death - 1	**Susan:** The Daleks — 3
Liz: Spearhead from Space - 1	**1st Doctor:**
3rd Doctor: The Mutants — 3.	The Daleks' Master Plan — 10





another means of doing "visual howlaround". Frames were coming in, overlaying each other, compressing and zooming towards the screen so fast that actual images were lost in favour of a travelling pattern of video interference.

All through production it had been assumed RESURRECTION OF THE DALEKS would be a conventional four-part serial. Part one was due to conclude with the first Dalek arriving in the warehouse — just prior to it being pushed out through a loading bay door. Part two's cliff-hanger would have been Daleks surrounding the Doctor shortly after Stien has declared himself one of their agents. Part three's climax was to have been Davros ranting, "And I, Davros, shall be their leader. This time we shall triumph. My Daleks once more shall become the supreme being!"

On this basis were the episodes originally edited. Part one came in slightly short at 21'22", but part two significantly over-ran at 26'57", nearly two and half minutes too long. This rough edit was pruned to try and bring it closer to the 24'30" ideal; the cliff-hanger was pulled back to Stien's revelation that he is a Dalek agent. Some scenes of the Dalek Supreme directing operations from the bridge were chopped entirely, and an amusing scene was deleted showing Stien's first bemused reactions to walking aboard the TARDIS.

Part three began by under-running at 23' 10" while the final episode was just over at 25'43".

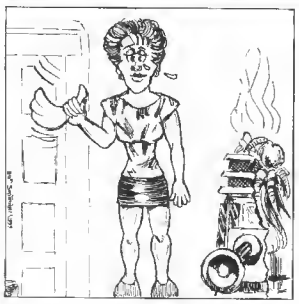
The serial was not far off its broadcast dates when Programme Planning informed John Nathan-Turner that, due to intended coverage of the winter Olympics in Sarajevo, the allocated Thursday and Friday evening half-hour slots in February would not be available. The choice was clear; suspend **Doctor Who** for a fortnight or agree alternative slots.

Reluctant to have, in real terms, a three week gap between the FRONTIOS cliff-hanger and the start of the Dalek serial, John Nathan-Turner negotiated two consecutive Wednesday evening allocations. For the first time in its history, **Doctor Who** would have first-run material transmitted in episodes more than half an hour long.

The slots agreed were nominally 50 minutes, but with trailers and announcements this meant in practical terms broadcasting episodes slightly longer than 46 minutes. Further editing sessions were booked to combine all the material down to two episodes of 46'24" and 46'52" duration respectively.

During this second edit a novel solution was attempted to remove a boom microphone all too clearly visible in shot during Lytton's first arrival back aboard the Dalek cruiser. Using Quantel Dave Chapman zoomed into the picture as much as possible. This eliminated part of the problem, but it could not remove the microphone from vision towards the end of the scene. To get around this Chapman used Quantel again, this time slowing down the picture towards the end of the scene so that the last few seconds could be chopped out without losing the overall running length of the scene. As luck would have it, Lytton was speaking dialogue without his mouth being visible to the camera, so the soundtrack could be dubbed on as before.

Quantel was also used to slow down Stien's fatal sprawl onto the destruct system, but in this case it was purely to enhance the dramatic effect of the shot.

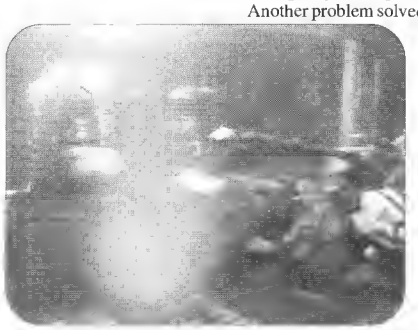


POST PRODUCTION:

The gallery only day stretched Dave Chapman's skills with Quantel and the new Paintbox system considerably. The application of Paintbox freed Directors from having to compose scenes involving CSO feeds during expensive studio days. The programmability of images using Paintbox meant that model shots, for example, could have star fields added during post production instead.

This was precisely how the space scenes were assembled for RESURRECTION OF THE DALEKS. Raw footage of the Dalek cruiser or the space station had its blue CSO screen background swapped for a pre-produced background of stars. In doing so Chapman undermined a little of what Peter Wragg had hoped to achieve by use of a motion controlled camera. Once compiled the opening shot of the Dalek cruiser still had it pitching and yawing but the background remained steadfastly static instead of moving with the camera's perspective on the spaceship. Consequently viewers would be left wondering why Dalek pilots were attempting victory rolls in space!

Another problem solved by Paintbox was Dalek exterminations.



In GENESIS OF THE DALEKS the whole screen had to turn negative whenever a victim of Dalek firepower was hit. By the time DESTINY OF THE DALEKS was broadcast physical masking of a screen coupled with the use of a soft-edged generator enabled negative effects to be confined to one selected area of the screen — provided that the Dalek, the victim and the camera stayed more or less motionless during the firing. Paintbox gave the electronic effects Designer the power to specify zones within a picture where an effect would be visible. Thus the effect could be "grabbed" by the Designer, who would plot an anchor point within the picture, and then no matter how much the camera moved, the "grabbed image" could be light-pen held where it was wanted. Thus the extermination effect could be kept around the character targeted, with Quantel used to add a travelling beam to as many frames of video as necessary.

Paintbox plus Quantel put together the patterned "rush" seen as Stien falls onto the destruct switch and that station gets obliterated. The vastly increased frame storage and frame processing capacity of the new Quantel machines meant that recursive feedback of picture frames into their own last picture areas were possible for almost infinite numbers and at great acceleration. The result was effectively

MUSIC:

Unlike previous stories, Malcolm Clarke was not left entirely to his own devices when composing the music for RESURRECTION OF THE DALEKS.



"I wanted it to sound like *Alien*", said Eric Saward to an audience in 1984. This is almost what he got, at least for many of the scenes set on Earth. The theme that accompanied the opening tracking shot of the crumbling dock buildings mirrored very closely the eerie, suspenseful two bar chords of *Alien*'s opening titles.

Using synthesisers and a guitar Clarke enhanced the gothic feel of the empty, shadow-filled warehouses.

In contrast, material featuring the Daleks or their mercenaries was harsh, percussive and very metallic sounding. Here the chords jarred and screamed in quick tempo, suggesting the slaughter and carnage associated with Daleks. Perhaps it was not such a surprise that the composer managed to sneak it one of his own hall-marks; the tone modulated sound of hammers hitting pipes. And yet, as with the Alien alluded theme, so the Dalek tracks owed a lot to similar chord sequences composed by Dudley Simpson for GENESIS OF THE DALEKS. Even the harmonic pitch and levels of instrumentation mirrored its illustrious predecessor.

And as if in homage to the work of past composers, the music underpinning Tegan's farewell to the Doctor borrowed the same hollow, fluted tones used by Peter Howell to give such poignancy to the fourth Doctor's bow-out at the end of LOGOPOLIS.

The incidental music dubbed over the four-part version of this story was slightly different to the two-part print. Musical stings were added to the cliff-hangers of episodes one and three.

A five minute distillation of what was originally nearly forty minutes of individual music cues appeared on the album ***Doctor Who*** — *The Music II*. First released as an LP and cassette in February 1985 by BBC Records, it was re-released in CD format during 1992 by Silva Screen, re-titled *The Five Doctors*.





SPECIAL SOUND: Despite a change or artists, the means of producing Dalek voices was the same as ever. Brian Miller and Royce Mills spoke their lines in synch with the action going on down on the studio floor. Their voices were fed through a ring modulator and the altered results captured directly onto the master soundtrack. A radio mike relayed Terry Molloy's voice up to the gallery where it too underwent the same process.

For the "squealing" sound of the Dalek mutant Dick Mills raided the Radiophonic Workshop library and picked out the identical sound effect as that used at the end of GENESIS OF THE DALEKS part five inside the gestation room full of embryonic Daleks.

Mills also resuscitated the cloister bell sound, first heard in LOGOPOLIS, for the episode one action aboard the TARDIS. Curiously, one library effect he missed was the heartbeat like "bump-bump, bump-bump" background sound traditionally heard in Dalek control rooms.

Dalek gunfire was accompanied by a different, higher-pitch sound than that heard in the two Tom Baker Dalek serials. Presumably this gave them a greater aural distinction from the two sound pulses Mills created for guns fired by the mercenaries and by the space station crew.

CUTS: Very few major scene deletions were needed to prune the episodes down to their revised 46 minutes plus running length. Instead Matthew Robinson managed time savings by topping and tailing scenes; pruning opening establishing shots and any non-essential dialogue, or scene exiting tracking shots wherever he could find them.



Considerable savings were achieved by chopping out any short scenes of the Dalek Supreme issuing orders that did not significantly advance the plot.

Inevitably though, there were cuts that did remove significant moments. Episode one lost this ending to the initial confrontation scene between Styles and Mercer:

MERCER: If Control were aware of the morale on this station, the Captain would be instantly relieved of his command.
STYLES: It's been tried. Usually by inexperienced new boys like you. And the way you're carrying on, you'll finish up like the others.
MERCER: Meaning?
STYLES: Dead. You're the third security officer we've had in four years.

Styles and Mercer also suffered from the editor's scissors at the end of a later confrontation over strategy. The former's suggested means of defeating the Dalek invaders should have gone:

STYLES: Have you forgotten? This station has a self-destruct system.
MERCER: Operate it? That would be suicide.
STYLES: Do you honestly think we stand any chance of getting off this station alive?

A Timely Revival

TWENTY YEARS on from their birth the Daleks proved they could still draw the crowds. A small army of reporters and photo journalists converged on the banks of the Thames when it was announced the metal aliens would be on location at Shad Thames for a new **Doctor Who** adventure. Dodging showers and a chill breeze the show's principle cast posed for twenty minutes with two of the machines that had brought the series fame and fortune, framed by the internationally recognised background of Tower Bridge.

Predictably it was Janet Fielding who most attracted the gaze of the camera lenses. Attired in a short leather mini-skirt and a sleeveless black, white and red cotton top, she guaranteed a barrage of clicking shutters every time she hugged one of the Daleks or cradled herself between its gun and arm limbs.

Strangely none of the national dailies printed the story next day, although the capital's own paper, the *Evening Standard*, ran a feature in its Tuesday lunch-time edition.

BBC photographers covered both days of filming and so took a greater number and variety of stills than the press contingent invited for the photocall. *Radio Times* capitalised on this wider abundance of material, selecting a portrait shot of Peter Davison hiding in a doorway from a patrolling Dalek, for its February 4th edition.

Originally planned as a cover, the Olympics relegated the shot to a full page in John Craven's Back Pages section, where it was accompanied by a three-column article about the return of the Daleks and their creator, Davros. Pointing out that every Doctor has, in his time, battled Daleks, the feature went on to remind readers of the closing moments in DESTINY OF THE DALEKS, where Davros became trapped "...in a tomb of ice" ready for his journey to Earth to face trial.

RESURRECTION OF THE DALEKS was previewed with a thirty second trailer at the end of FRONTIOS. Highlighting some of the action scenes, the commercial also advertised the move to a Wednesday evening broadcasting slot, and the special length nature of the two episodes.

Wednesday 15th February 1984

BBC1

7.00	17.15	17.30	17.45	18.00	18.15	18.30	18.45	19.00	19.15	19.30	19.45	20.00	20.15	20.30	20.45	21.00	21.15	21.30	21.45	22.00	22.15	22.30	22.45	23.00	
NR e o w u s n d	The Farm		News & regional magazines					DR WHO Resurrection/2			Medical Express			Fame (new season)			News		The Other Half			Sportsnight			

BBC2

7.00	17.15	17.30	17.45	18.00	18.15	18.30	18.45	19.00	19.15	19.30	19.45	20.00	20.15	20.30	20.45	21.00	21.15	21.30	21.45	22.00	22.15	22.30	22.45	23.00
CEEFAX	Begin Reading		N E W S	film Old California					Open Space (community TV)		What on Earth ? (quiz)		Brass Tacks Reports			Pot Black		Strangers & Brothers (C P Snow drama)				News-night		

ITV (LWT region)

7.00	17.15	17.30	17.45	18.00	18.15	18.30	18.45	19.00	19.15	19.30	19.45	20.00	20.15	20.30	20.45	21.00	21.15	21.30	21.45	22.00	22.15	22.30	22.45	23.00
Jan-gles	Family Ties		N E W S	Thames News			Cross-roads		Doctor in the House (compilation)		Coronation Street		This is Your Life		The Foxy Lady		Minder				News at Ten		Midweek Sports Special	

CHANN 4

Television Scrabble	Making the Most of..	Wayne & Schuster	Flashback	Channel 4 News	Brookside	Diverse Reports	film Fitzcarraldo

Perhaps not surprisingly RESURRECTION OF THE DALEKS pulled the highest average rating of the whole season. 7.3 million viewers tuned in to episode one, a figure which climbed to eight million when part two went out. By itself 7.3 million was not a huge figure, and even the total notched up by episode two only put it into joint first place with FRONTIOS part one as the season's highest scoring episode. Where RESURRECTION OF THE DALEKS did benefit was not being saddled with any poorly performing Friday evening episodes to drag down its average. Consequently the show took top position with a combined rating of 7.65 million, ahead by just over 300,000 viewers from THE CAVES OF ANDROZANI in second place.

The *Daily Express* was in somewhat jovial mood when it reviewed the story on February 9th 1984. "Welcome back to the pesky pepperpots," wrote columnist Maureen Patton. "It was rather like meeting old friends again last night when the talking tin-cans reappeared to have yet another go at conquering everything in sight for the latest **Doctor Who** adventure. Familiarity has relieved them of much of their menace, but none of their bizarre comedy value... Even Rula Lenska as a doctor trying to repel the invading hordes and give anti-war lectures at the same time, or ex-Likely Lad Rodney Bewes in a dingy spacesuit that looked as if he'd been down a few extraterrestrial drains, couldn't compare with these irascible automatons."

RESURRECTION OF THE DALEKS swept the boards in the annual ***Doctor Who Magazine*** season survey, winning in the categories of Favourite Monster, Best Episode (part two) and Best Story. Members of the ***Doctor Who Appreciation Society***, voting in their season poll, saw a much closer run race. For a time it looked as though Eric Saward's Dalek serial would be the outright winner, but by the time the results were announced in September 1984, victory by a narrow margin had gone to Robert Holmes. Commenting on the final placings Editor Dominic May wrote, "I have a feeling that RESURRECTION OF THE DALEKS appealed mostly to our younger members, while THE CAVES OF ANDROZANI had a more adult fascination... But I could be totally wrong."

Episode two lost an apt but non-plot advancing scene that would have reiterated the sense of wonder most newcomers should experience when entering the TARDIS for the first time. The scene would have occurred a little after the telecine shot of Stien and the Doctor walking back to the Thames to find the TARDIS.

INTERIOR; TARDIS CONTROL ROOM
(THE DOCTOR AND STIEN ENTER. A BEMUSED STIEN LOOKS AROUND. THE DOCTOR CROSSES TO THE CONSOLE)
DOCTOR: I know.
STIEN: What?
DOCTOR: It's bigger inside than out.
STIEN: I'm going mad. Daleks. Time corridors. (INDICATES ROOM) Now this.
DOCTOR: Don't worry. It'll soon be over.
STIEN: But will I still be sane enough to know?

Oddly, this scene was retained in the four part edition of this serial sold abroad.

Another lost TARDIS scene happened just before Stien and the Doctor emerge from the police box into the Dalek cruiser at the end of part two.

(THE DOCTOR OPERATES THE SCANNER SCREEN. ON IT WE SEE THE RECEPTION AREA)
STIEN: We're on the Dalek ship
(THE DOCTOR OPERATES THE DOOR OPENING MECHANISM) Where are you going?
DOCTOR: I must find Turlough. You wait here.

Episode three lost a TARDIS scene that would have re-enforced the audience's perception of Turlough as someone prone to running whenever the going gets tough. Watching on the scanner the Doctor being escorted by Stien and Mercer to his rendezvous with Davros, Turlough would have turned away in disgust.

TURLOUGH: That's it. Let's go. The Doctor'll never get back.
TEGAN: (FIRMLY) We wait!

The two mercenary troopers who are eventually recruited to serve Davros never have the reason why they are present in his laboratory explained. This would have happened at the end of a part three scene just after the Dalek Supreme has commanded Lytton, by radio, to destroy Davros because he is unreliable. Switching off his microphone Lytton would have turned to his lieutenant and said;

"Take two men and kill Davros. I'm going to the reception area."

A very brief edit to episode four sadly deleted a short speech by Davros which would have made clearer the megalomaniac's opinion of the Doctor. Just after the Doctor has taken Mercer's gun and trained it on his old adversary, Davros should have responded, calmly;

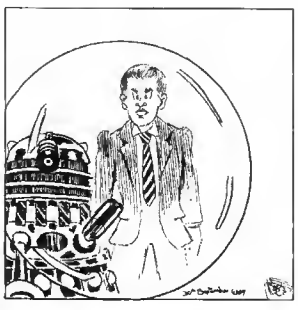
"Listen to me. In your way you are not an unambitious man. Like me, you are a renegade."
"Save your breath." Was the Doctor's riposte.

A snip to another part four scene aboard the TARDIS robbed viewers of a restatement of basic TARDIS engineering. Immediately before the ship lurches, prompting Turlough to realise they are on their way back to Earth, the scene would have opened with Tegan and Turlough watching, on the scanner, Daleks trying to blast their way into the ship. Casting her eyes towards an anxious Turlough, Tegan should have added;

"Don't look so worried. Others have tried to break in before."

The final cut was a whole TARDIS scene which effectively continued the storyline of Turlough and Tegan's journey back to Earth. Bouncing back through the time corridor, the TARDIS eventually comes to rest. Tegan switches on the scanner which shows they are back in the alien artefact level of the warehouse.

TURLOUGH: What do we do now?
TEGAN: We must think. We have to find a way to help the Doctor.



TRANSMISSION:

Timed at 46' 24" and 46' 52", the two edited episodes of RESURRECTION OF THE DALEKS premiered on BBC1 over two Wednesday evenings in February 1984, respectively the 8th and 15th. To date they have never been shown in the UK in their original four part format on terrestrial television.

Other countries did receive the 1 hour, 31 minute telemovie or the four part serial.

Several regions of the USA, on first run, broadcast a print of the story which was incomplete as far as parts three and four were concerned. Both of these episodes were compiled using slash prints of the story — minus all music cues, dubbed on sound effects or any background ambient noise.

November 1993 saw the long awaited release of the serial on video — released alongside THE TWO DOCTORS to commemorate the show's thirtieth anniversary. Like many other BBC Doctor Who videos it was withdrawn from sale to give prime shelf space to the Paul McGann TV movie in 1996. It has since been re-released as a £4.99 bargain tape.

Contractual difficulties have left RESURRECTION OF THE DALEKS one of the five **Doctor Who** serials (including SHADA) never to have been novelised under the Target banner. Eric Saward did agree to write an adaptation in the early Nineties, but eventually reneged on the deal, disputing the right of Terry Nation's agent to claim 60 percent of the book's advance and royalties.

Most of those who worked on RESURRECTION OF THE DALEKS claim to have enjoyed the experience. Janet Fielding felt her departure from the series was handled sensitively, if in a somewhat hurried manner. Peter Davison was reportedly pleased to have finally faced the Daleks. Only Eric Saward was in any doubt, feeling afterwards that he had perhaps over-written the story.



For Matthew Robinson, this first exposure to mainstream drama television making was to prove a gateway to many new and rich pastures. Shortly afterwards he joined the team fashioning the new BBC1 soap opera, **EastEnders**, and it was on his direct recommendation that the pivotal character of shifty landlord Dennis "Dirty Den" Watts went to Leslie Grantham.

In the weeks following its British transmission, RESURRECTION OF THE DALEKS came in for some hefty criticism from letter writers to the *Radio Times*. Complaints about violence, bobbies carrying guns, and graphic gore were uppermost, but a few also took time out to criticise the BBC for allowing characters to be shown smoking cigarettes in a children's serial. It fell to fan David Brawn to point out that **Doctor Who** was not a children's programme.

TRIVIA:

The prison ship's handguns have a 'yelping' sound, whereas the Dalek troopers' guns 'bleep'. However, these sound effects swap mid-way through episode three. Also, the guns used by the crewmen sometimes 'yelp', even though they're firing stolen Dalek trooper guns at the time!



As he had done in EARTHSHOCK, Eric Saward again breached the taboo about the Doctor using guns to solve his problems. He visibly fires at the injured Dalek mutant, and is ready to execute Davros in cold blood.

In episode two, three Daleks enter the Time Corridor aboard the Dalek ship, yet four emerge to attack Sergeant Calder in the warehouse. In episode three, Tegan's 'inanimate' duplicate is seen to crossing her arms.

Interviewed for ***Doctor Who Magazine***, Matthew Robinson told how he almost walked off RESURRECTION OF THE DALEKS mid-way through filming the location exteriors. Speaking in issue 232 he recounted having a furious row with John Nathan-Turner when the Producer took umbrage with him for taking suggestions from Eric Saward about camera shots for one scene. Producers advise Directors, he reminded him, not Script Editors!

CONTINUITY:

The war between the Daleks and the Movellans, and the stalemate wrought by their joint dependence on pure logic, was reiterated. This had been a key plot element in Destiny of the Daleks. Davros has been imprisoned for 90 years.



The threat at the end of part two, the Daleks preparing to exterminate the Doctor, was resolved in part three by Lytton stepping in and yelling, "No!" Just such a resolution occurred in episode four of DAY OF THE DALEKS, when the Doctor is similarly saved by a last second intervention of the Controller.

For the last time, Aunt Vanessa gets an honourable mention in the programme.

The Daleks and Davros seem to have been doing some research since DESTINY, as both know the Doctor to be a Time Lord, and the Daleks plan to invade Gallifrey. Until now, there had been no indication that they knew of the Doctor's origins. The Daleks also know Tegan and Turlough, though Davros seems surprised by the Doctor's change of appearance.

I·V

RESURRECTION OF THE DALEKS

Series 21, Story 4
Serial 134, Code 6P
Episodes 620-623

Cast:

The Doctor [1-4]	Peter Davison
Tegan Jovanka [1-4]	Janet Fielding
Turlough [1-4]	Mark Strickson
Stien [1-4]	Rodney Bewes
Styles [1-3]	Rula Lenska
Lytton [1-4]	Maurice Colbourne
Davros [1-4]	Terry Molloy
Mercer [1-4]	Jim Findley
Kiston [2-4]	Les Grantham
Osborn [1]	Sneh Gupta
1st Trooper [1-4]	Roger Davenport
1st Crewmember [1]	John Adam Baker
2nd Crewmember [1-3]	Linsey Turner
Dalek Voices [1-4]	Brian Miller, Royce Mills
Dalek Operators [1-4]	John Scott Martin, Cy Town, Tony Starr, Tony Byrne

Small and Non-Speaking:

Crewmembers	Ian Marshall Fisher, Penny Lambirth, Mike Vinden
	Robert Goodman
	Nigel Tisdall
	Kevin O'Brien
	Karen Halliday
	Graham Cole
	Eric Corlett
	Kenneth Lowrie
Troopers	Trevor St John Hacker
	Kevin Goss
	Barney Lawrence
	Tony Liotti
	Jeff Wayne
	Sean McCabe
	Alan Riches
	Robert Peters
	Christopher Wolf
	Michael Erreira

Crew:

Title Music by	Ron Grainer
Arranged by	Peter Howell and the Radiophonic Workshop
Incidental Music	Malcolm Clarke
Special Sound	Dick Mills
Production Assistant	Joy Sinclair
Production Manager	Corinne Hollingsworth
Assistant Floor Manager	Matthew Burge
Floor Assistant	Anna Campbell
Studio Lighting	Ron Bristow
Technical Manager 2	Alan Arbuthnott
Studio Sound	Scott Talbott
Grams Operator	
Video Effects	Dave Chapman
Vision Mixer	Paul Wheeler
Videotape Editor	Hugh Parson
Crew	11
Film Cameraman	Ian Hunter
Film Sound Recordist	Bob Roberts
Film Editor	Dan Rae
Costume Designer	Janet Tharby
Assistant	Linda Haysman
Make-Up Artist	Eileen Mair
Visual Effects Designer	Peter Wragg
Title Sequence	Sid Sutton
Properties Buyer	Alan Huxley
Designer	John Anderson
Design Assistant	Kathy Atty
Production Secretary	Sarah Lee
Production Associate	June Collins
Writer	Eric Saward
Script-Editor	Eric Saward
Producer	John Nathan-Turner
Director	Matthew Robinson

Filming: 11th — 12th September 1983

Recording:
21st — 23rd September 1983, TC8
5th — 7th October 1983, TC8

Transmission:
Part One/Two:
8th February 1984, 18.50pm BBC1
(46'24", 18.50. — 19.36.)
Part Three/Four:
15th February 1984, 18.50pm BBC1
(46'52", 18.52. — 19.39.)

Audience, Position, Appreciation:
Part One/Two: 7.3m, 73rd
Part Three/Four: 8.0m, 53rd

Books and Literature

Doctor Who: The Fifth Doctor Handbook (

Magazines

The Black Scrolls Of Rassilon 4 (1994, P Bowler suggests that viewers cannot follow the complexities of the plot as the story is too rushed)
Capitol 2/3 (1984, David Melcalfe thinks that the Daleks would be able to take on so many tasks in the story given their defeat by the Movellans)
Cloister Bell 10/11 (1985, Matthew Morgenstern thinks the various plot strands tie together through luck more than judgement)
Console 11 (1986, Keith Pickering feels the story is too contrived)
Cygnus Alpha 12 (1984, Jackie Marshall feels the duplicates and the brain-draining machine are reminiscent of THE ANDROID INVASION and Paul Cornell thinks the story suffers from an excess of superfluous plot)
Deva Loka 2 (1984, Anthony Brown spots plot similarities with EARTHSHOCK)
Doctor Who Magazine 16 (1986, Richard Marson feels it is Eric Saward's weakest script)
Doctor Who Magazine 57 (1988, Eric Saward interview)
Doctor Who Magazine 89 (1984, Gary Russell points out that the story is less sensationalistic than EARTHSHOCK)
Doctor Who Magazine 90 (1984, Gary Russell observes the Doctor is still upset by Tegan's departure in the next story)
Doctor Who Magazine 94 (1984, Saward admits similarity in style with EARTHSHOCK)
Doctor Who Magazine 104 (185, Eric Saward tells how he felt bogged down by the Dalek legend)
Doctor Who Magazine 106 (Richard Marson tells how the story prevented by an industrial dispute and was put on hold and that Saward tightened up the script between seasons)
Doctor Who Magazine 116 (1986, Eric Saward on Tegan's departure)
Doctor Who Magazine 186 (1992, Andrew Pixley tells that the story was originally to go into production in January 1983)
Doctor Who Magazine 194 (1992, Andrew Pixley describes how after RESURRECTION Terry Nation requested script approval on future Dalek stories)
Doctor Who Magazine 194 (1992, Andrew Pixley writes that Eric Saward preferred Davros and of how the original script was over-paced and overplotted)
Doctor Who Magazine 194 (1992, Andrew Pixley tells how the production dates were too close for Terry Nation's suggestions to be put into effect)
Doctor Who Magazine 195 (1992, Malcolm Clarke interview)
Doctor Who Magazine 232 (interview with Matthew Robinson)
DWB 8 (1984, Gary Levy feels Lytton's troops are based on Robomen and that there are echoes of DAY OF THE DALEKS, re the time corridor, the mind probe and the flashbacks)
DWB 9 (1984, Michael Rainford compares the capture of the ship to *Star Wars*)
DWB 11 (1984, Christopher Wallace feels the story has to constantly contrive ways of keeping the Doctor involved)
DWB 21 (1986, David Carlile feels it is uncharacteristic of soldiers to hand over their guns to civilians)
DWB 28 (1986, Craig Hinton tells how Return Of The Daleks had been another working title)
DWB 53 (1988, Eric Saward disputes that Terry Nation disliked the final story)
DWB 57 (1988, Eric Saward interview)
DWB 61 (1988, Gary Russell comments on stock characters)
Dynatrope 6 (1984, Tim Westmacott speculates that the armed policemen derive from President Reagan's demand that police in Britain should be armed with sub-machine guns)
Enlightenment 25 (1988, Peter McAlphine observes that the opening scene works by paradox)
Ephemeral 3 (1986, Janet Fielding interview)
Fantasy Empire (Jeremy Bentham visits the location)
Flight Through Eternity 2 (1986, David McCambridge comments on the 'Brave heart' line)
The Frame
Game Of Rassilon 4 (1993, Colin Brockhurst documents the scenes in the American four-part version than weren't in the British transmission)
Hand Of Omega 2/1 (1993, Paul Berry thinks Lytton a cold character)
The Highlander 6 (1986, Brian Robb thinks the story is a study in decay)
Laseron Probe 7 (1984, Simon Terry compares the story with EARTHSHOCK by pointing out that both are a patchwork of other stories)
Logic Gate 2 (1985, Brian Taylor thinks the story lacks characterization)
Mawdryn 4 (1984, Paul Powell feels there are similarities with SPEARHEAD FROM SPACE)
MLG Megazine 12 (1985, Trevor Baxendale observes that as soon as the Daleks rescue Davros they want to kill him)
Mondas Season 21 Special (1984, John Connors feels her departure suits her impulsive character and Maurice Colbourne saw his character as a Samurai warrior)
Neutron Flow 1 (1984, Bleddyn Williams feels there is a lack of narrative closure)
No, Not The Mind Probe 3 (1985, Norman Evans compares the use of duplicates to *Invasion Of The Body Snatchers*)
Now Eat The Rabbit 47 (1985, Val Douglas on Lytton's clothes changing habits)
Paisley Pattern 57 (1995, Mark Owen calls the story an 'incompetent bloodbath')
Pharos Project 5/6 (1985, Alec Anderson mistakes London for Brisbane)
Prydonian 4 (1984, Alec Baker notes the lack of humour)
Radio Times (1984, readers criticize the amount of smoking)
Record Of Rassilon (1984, Michael Stead writes that the story shows 'the value of organic impulsiveness)
Relativity 1 (1985, Dominic Maxwell feels the 'answers' in the second half are less good than the 'questions' in the first)
Second Dimension 4/9 (1991, Dale Roberts questions why the Dalek casings should melt as a result of the Movellan virus)
Shada 18 (1984, Doug Smith compares the story to REVENGE OF THE CYBERMEN)
Symbiotic Nuclei 1 (1985, Keith Topping feels the story shows the alienation of war)
Skonnos 7 (1984, Owen Bywater feels the concentration on action to be a success)
Space Rat 5 (1984, Robert Franks compares the story to THE ANDROID INVASION)
Spectrox 2 (1985, Allan Toombs feels the plotline is implausible)
Starburst 97 (1986, Eric Saward calls RESURRECTION 'the worst **Doctor Who** story ever written.)
Starlog 83 (1984, Eric Saward describes how he tried to make the Daleks savage and vindictive)
Stock Footage 3 (1985, Andrew Martin sees a stylistic resemblance to **The Avengers**)
Tales From The Cloister Chamber (1983, Peter Davison feels the story was made because of his desire to do a Dalek story.)
Time Incorporated 1 (1994, Alan Morrison thinks the Doctor acts amorally in this story)
TARDIS 9/1 (1984, Stephen Murphy suggests Tegan's departure was abrupt)
TARDIS 11/2 (1986, Terry Molloy interview)
Timelines 11/12 (1991, Wilf Beech is confused by how it was possible for the Daleks to break the impasse of logic and become unpredictable)
Time Screen 1 (1984, Paul Hickling feels the storyline was thin and contrived)
Time Screen 8 (1986, Nicholas Pegg writes how ...OF THE DALEKS was incorporated into the title at Terry Nation's request)
TV21 (1960s: The Daleks comic strip, initially written by David Whitaker)
TV Zone 49 (1993, Nigel Robinson points out this is the first time the Daleks are shown to have knowledge of the Time-Lords)
Unearthly Child 2 (1984, Andrew Morris comments on the underused companions)
Who 1 (1984, Barry Holmes compares the mutant in the warehouse scenes with *Alien*)
Wilf's Eye View 4 (1984, Alan Early suggests the storyline was weak)
Zygon 1 (1984, Nigel Morris thinks that the Daleks are programmes with Davros' knowledge so they shouldn't need him)

Theatre

Rick's Bar Casablanca

Cinema

Alien (1979)
Alfie Darling (1975)
Billy Liar (1963)
Dance To Your Daddy (1972)
Decline And Fall (1968)
A Fish Called Wanda (1988)
The Likely Lads (1975)
Morons From Outer Space (1984)
Royal Flash (1976)
Soft Beds, Hard Battles (1973)
The Spaceman And King Arthur (1979)
Spring And Port Wine (1970)
Star Wars (1977)

Television

Albert (Yorkshire, 1972)
Angels (BBC, 1975-83)
The Basil Brush Show (BBC)
Between the Lines (BBC, 1992-94)
Braden's Beat
The Brothers (BBC, 1972-76)
Coronation Street (1960-...)
Crown Court (1972-84)
Dear Mother Love Albert (Thames, 1969-71)
Dixon Of Dock Green (BBC, 1955-76)
The Doctors (BBC)
EastEnders (BBC, 1985-...)
Emmerdale Farm (Yorkshire, 1972-)
Goodnight And God Bless (Central, 1983)
Jake's End
The Jewel In The Crown (Granada, 1984)
Jonah And The Whale
Knock Back
The Likely Lads (BBC, 1964-66)
Love Story (BBC, 1979-83)
Minder (Euston, 1979-94)
The Money Programme (BBC)
Nationwide (BBC)
Play For Today (BBC 1970-84)
Play School (BBC)
Private Schultz (BBC, 1981)
Radio Phoenix (TVS)
Robin Of Sherwood (HTV, 1984-86)
Rock Follies (Thames, 1976-77)
The Road (BBC, 1963)
The Saint (New World, 1963-69)
The Seven Dials Mystery (LWT 1981)
She Stoops To Conquer
Special Branch (Thames, 1969-74)
Softly Softly: Task Force (BBC, 1966-76)
Take A Letter Miss Jones (Southern, 1981)
That's Life
Thunderbirds (ITC 1965-66)
Top Of The Pops (BBC, 1962-)
To The Manor Born (BBC, 1979-81)
UFO (ITC 1970)
The Uninvited (Anglia, 1997)
Whatever Happened To The Likely Lads? (BBC 1973-74)

Radio

The Archers (BBC, 1951-...)

Doctor Who

The Android Invasion
The Daleks
The Dalek Invasion Of Earth
Day Of The Daleks
Destiny Of The Daleks
Earthshock
Enlightenment
Evil Of The Daleks
The Five Doctors
Frontios
Genesis Of The Daleks
The Kings' Demons
The Leisure Hive
Logopolis
Mawdryn Undead
Shada
Terminus
The Visitation

Next Episode:
PLANET OF FIRE

Mark Strickson on Turlough
Burn-Out for the Master!